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Exemplars of Tudor Architecture,

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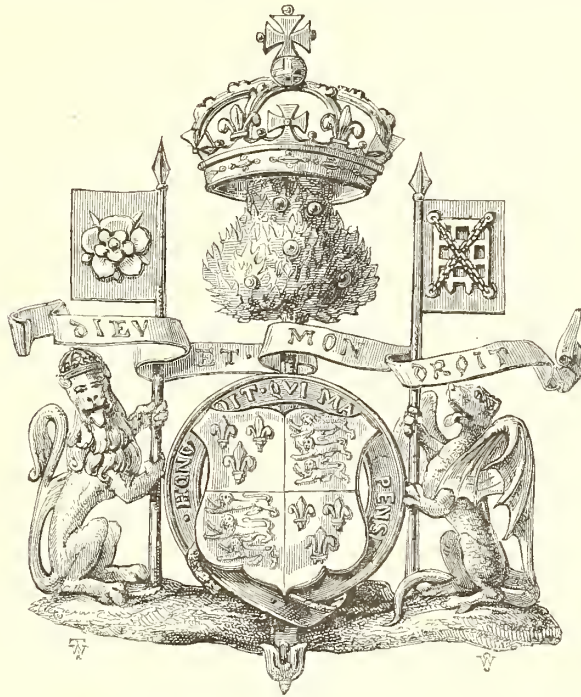
ILLUSTRATIVE DETAILS,

SELECTED FROM

Ancient Edifices;

AND

Observations on the Furniture of the Tudor Period.



By T. F. HUNT, ARCHITECT;

AUTHOR OF HALF A DOZEN HINTS ON PICTURESQUE DOMESTIC ARCHITECTURE;
DESIGNS FOR PARSONAGE-HOUSES AND ALMS-HOUSES;
ARCHITETTURA CAMPESTRE, &c. &c.

Towris hie, ful plesant shal ye finde,
With fannis fresh, turning with ebery winde,
The chambris and parlors of a sorte,
With bay-wyndows goodlie, as may be thoughte.

LONDON:

LONGMAN, REES, ORME, BROWN, AND GREEN.

M.DCCC.XXX.

LONDON:
J. MOYES, TOOK'S COURT, CHANCERY LANE.

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ERRATA.

Page 115, line 9, *for xi. shillings read two shillings a styck.*

— 153, — 5, note, *for Sir John read Sir James.*

P R E F A C E.

“ I have considered the days of old.”—*Psalm lxxvii.* 5.

“ TO BOKE SOME NEW THING”* is now a task of no mean difficulty, and one as much above my ambition as it is above my powers to accomplish; nor have I aimed at more here than embodying characteristic examples of the beautiful, though long-neglected Architecture of my own country with the observations of such intelligent writers as have treated of the subject, and showing that English Architecture is still the most applicable for English habitations.

I must repeat what has been frequently urged in my former publications, namely, that the object in view is not to exhibit specimens of hovels and cheap structures, but to combine in one edifice as many Architectural features as can with propriety be blended: thus affording hints of what may be separated and used as occasion shall require. It may also be necessary to observe, that when I have recommended this particular style of Architecture as an economical style, I have only wished to be understood that it is so as compared with the buildings of ancient Greece

* GOWER’S “ *Confessio Amantis*” was written at the request of King Richard II. who, in a conversation with the Poet, on board the royal barge on the river Thames, desired him to “ *boke some new thing*,” i. e. to write a new book.—J. P. ANDREWS’ *History of Great Britain*.

or Rome, and not with the monotonous and unadorned dwellings of our London streets, in which, unhappily, too few traces of art are visible. Would that the legislature could control the practices of modern builders, since Taste has lost her “empire!”—but that must always be a vain hope in a commercial and free country like this, seeing, as a modern traveller has shown, that, even in Turkey, where grievances are more summarily corrected, such attempts are fruitless: “The regulations to be observed in building houses at Constantinople are accurately fixed, and an officer called *Mimâr Aga*, intendant of buildings (a district surveyor), is appointed to enforce them. The height fixed by the law is twelve *pics* (a *pic* is twenty-seven inches) for a muselman’s house, and ten for a *rayah*’s. The motives for this limitation are, says d’Ohsson, to diminish the danger of fires, and to facilitate the extinction of them; to leave a free passage for the circulation of air in the streets, and to give greater effect to the height of the public buildings. These laws are constantly eluded; and the office of *Mimâr Aga* is very lucrative, from the sums which he daily receives to induce him to wink at the violation of them.” We have here, also, laws to regulate our metropolitan buildings, but their provisions embrace only one object of the Turkish code—viz. security against fire. Giving effect to the principal structures by diminishing the altitude of those of less importance, seems never to have been contemplated by us; on the contrary, the restrictions imposed by the statute against projections beyond a straight line, preclude all possibility of producing a picturesque appearance in our

public ways. And it is to be doubted whether, under the present division of London, the Act can be very efficacious, even as a security against fire; for, without impugning the integrity of the English Mimâr Agas, it may be observed, so unequal are the allotments, that while some districts are too extensive for the superintendence of one person, others are so small and insignificant as not to afford sufficient remuneration to induce diligence; and thus are the objects of the law defeated.

The free remarks which are occasionally made throughout the volume, upon practices at variance with those of our forefathers, are intended to be general, and in no instance referable to any individual;—I know no one, indeed, to whom they are personally applicable.

The attempt at tracing a history of the furniture of the Tudor period is, I fear, very feeble, and the illustrative examples few and unimportant; but the scantiness of materials, even for so slight a sketch, will, with those who have entered upon the same pursuit, and are consequently aware how little is now to be obtained, account for my deficiency; and the necessity which exists for information on that branch of our domestic economy, in some degree extenuate my temerity.

It may be observed that I have, throughout, used the term “ancient,” as applied to a period not more remote than three centuries;—this I have done, though sensible that it was not in strictness a perfectly correct phrase, but being led to the choice as the best epithet which could be used for my purpose.

The original Plate of No. XV. has been cancelled : it was prepared from a design of a more florid character of the same period—namely, Henry VIII. ; but the chimney-piece, of which the upper part of the Plate now given is a representation having been recently discovered on making some alterations in the Chapel Royal, at St. James's Palace, I thankfully avail myself of the kind permission of Colonel Stephenson, the Surveyor-General of His Majesty's Works, to present it to the public, being of more value as a genuine example—though in itself very simple—than any production of my own imagination, however elaborate, could be. In the lower division of the Plate are delineations of the spandrils on a larger scale, and a mantel of a chimney-piece in the Exchequer, of the time of Elizabeth, not less characteristic of its period than the specimen above. I am also indebted to Colonel Stephenson for this exemplar.

The splendid chimney-shafts in Plate XXIX. are from Chenies.

T. F. HUNT.

KENSINGTON PALACE,

October 22, 1829.

Exemplars

of

Tudor Architecture, &c.

SECTION I.

“ Halles ful heygh, and houses ful noble,
Chambers with chymneys, and chapels gaye.”—*Plowman's Crede*.

DOMESTIC ARCHITECTURE, like painting and sculpture, was greatly improved under the first and second Edwards; and that it attained a high degree of splendour in the reign of Edward III., we have the authority of Chaucer and other old writers. But time, and the desolating wars between the Houses of York and Lancaster, and, again, the puritanical wars,* have left us few traces of the habitations of that period, except, perhaps, some remains of castles, with here and there the ruin of a monastic structure. All the writers, however, who speak of the subject, agree, that the houses of the great were more magnificent than comfortable,† and that the lower orders were miserably lodged.

* See Illustrations at the end of the volume.

† Mr. Whitaker, a very learned antiquary, in his History of Manchester, gives the following description of an early baronial mansion:—

“ The lord's mansion was constructed of wood on a foundation of stone, was one ground-story, and composed a large, oblong, and squarish court. A considerable portion of it was taken up by the apartments of such as were retained more immediately in the service of the seignior; and the rest, which was more particularly his own habitation, consisted of one great and several little rooms. In the great one was his armoury; the weapons of his fathers, the

Such, indeed, was the devastation committed by the Yorkists and Lancastrians, that no fewer than sixty villages, within twelve miles of Warwick,* some of them large and populous, with churches and manor-houses,† were destroyed and abandoned, besides many strong and superb castles; and their noble owners, who might have rebuilt them, either killed or ruined. The number of artificers, too, who fell, was so great, that this class became exceedingly scarce, and the price of labour very high. And from the restrictive acts‡ which had been passed against apprenticing boys to trades, for the promotion of agriculture,§ this deficiency could only be supplied by the importation of foreigners.

The scheme of Henry the Seventh's policy, says Hume, consisted in depressing the barons, and exalting men of new families who were more dependent on him; and there scarcely passed a session|| during his reign without statutes against engaging retainers, and giving them badges or liveries. "But the increase of the arts," says that historian, "more

gifts of friends, and spoils of enemies, being disposed in order along the walls. And there he sat with his children and guests about him, listening to the song and the harp of his bards or daughters, and drinking from cups of shell."

* John Rous.

† Henry.

‡ A law was enacted during the reign of Henry IV., that no man could bind his son to an apprenticeship unless he were possessed of twenty shillings a-year in land.

§ The state of husbandry was so low in some districts of England in the 15th century, as to cause ordinances compelling farmers to till and sow their own lands. There was one which commanded that every man should sow at least "fortye beanes."—*Black Acts*.

|| Douce, in his "Illustrations of Shakspeare," says, that "the practice of furnishing servants with liveries may be traced in some of the statutes ordained in the reign of Richard II.; and that in the reign of Edward IV. badge and livery were synonymous, the latter word being derived from the French term signifying the delivery of any particular thing. The badge was then, as at present, the armorial bearings, the crest, or device of the master, executed in cloth or metal, and sewed to the left sleeve of the habit."

Queen Mary granted thirty-nine licenses of retainer during her reign; Elizabeth, fifteen.

than the severities of the law, put an end to this pernicious practice. The nobility, instead of vying with each other in the number and boldness of their retainers, acquired by degrees a more civilised species of emulation, and endeavoured to excel in the splendour of their equipage, houses, and tables. The common people, no longer maintained in vicious idleness by their superiors, were obliged to learn some calling or industry, and became useful both to themselves and to others. And it must be acknowledged, in spite of those who declaim so violently against refinement in the arts, or what they are pleased to call luxury, that as much as an industrious tradesman is both a better man and a better citizen than one of those idle retainers who formerly depended on the great families, so much is the life of a modern nobleman more laudable than that of an ancient baron."

Henry was himself a great builder; * and with him, and not on the dissolution of the monasteries, began that style of house-building which it is the purpose of this volume to illustrate.

In his reign, among many other edifices, the palace of Richmond was rebuilt after the fire; the "goodly hospital of the Savoy, near Charing Cross," finished, and Eltham much enlarged; all of a similar external character, and that character differing widely from the ecclesiastical and the castellated, although some parts of the interiors retained features which appertained to the convent and the castle.† The mansions of this

Gardiner, the prelate, had two hundred retainers. The Duke of Norfolk, in the latter reign, was allowed one hundred; and Archbishop Parker forty.—STRYPE.

The custom of giving badges to menial servants was continued even so late as James I.:—"Attending him he had some five men; their cognizance, as I remember, was a peacock without a tale."—GREEN'S *Quip for an Upstart Courtier*.

* Walpole says, "genius had no favour from him; he reigned as an attorney would have reigned, and would have preferred a conveyancer to Praxiteles."—*Anecd. of Painting*, vol. iii. p. 47.

† See Illustrations.

period were, however, still calculated in a slight degree for defence;* and continued to be so till the reign of Elizabeth. “The quadrangular form was the unvarying economy of these houses;” and they were always surrounded by a moat.

But we must look to the reign of Henry VIII. for models reducible to the wants of the present refined age; and of those, perhaps there are none more applicable than parts of Hampton Court and Hengrave Hall. The former built by Cardinal Wolsey, and given to the King in 1526;† and the latter by Sir Thomas Kitson, a clothier, begun in 1525, and

* A license to build and embattle was still necessary. “Although,” says Mr. Gage, “the embattled manor-house had laid aside the defensive character of the castle, and was therefore beneath the jealousy of the crown, a royal license was made as necessary for building the one as the other: thus we find the following warrant for the privy seal granting a license to build Hengrave:—

“‘To the King oure Sovereigne Lorde. Pleas it your Highnes, of your mooste habundante grace, to gunt. your most gracious lres. patente, under yor. great seale of England, in due forme to be made after the tenour ensuyng:—

“‘Rex omnib. ad quos, &c. Salutem, &c. &c.’”—*Vide* Mr. GAGE’s *Hist. and Antiq. of Hengrave*.

† “At this time the Cardinall gave to the King the lease of the mannour of Hampton Courte, which he helde of the Lorde of St. John’s, and at which he had done greate cost in building.”—Stow.

“In 1540 the manor of Hampton Court was by act of parliament created an Honour. Maddox observes, that it was an honour of a new species, since it had always been the distinguishing and essential property of an honour, that it was an escheated barony. He adds, that Hampton Court, Ampthill, and Grafton, were the only honours which have ever thus been created.”—LYSONS.

Henry VIII. added considerably to Hampton Court; among others, the hall. At its completion, this palace consisted of five courts.

“Let any wight, (if such a wight there be),
To whom thy lofty tow’rs unknown remain,

finished in 1538. In these, however, there is, combined with great beauties, a considerable portion of Florentine taste.

The introduction of this mixture is attributed to the encouragement given by Henry VIII. to several Italian architects, who, being utterly unacquainted with either our style or that of the ancients, used a mongrel composition of their own, which being carried to excess in Elizabeth's reign, ended in the adoption of the Roman architecture of the middle ages, under James I.

The mansions of the Tudor period usually consisted of an inner and base court, between which stood the gate-house. The principal apartments were, the great chamber, or room of assembly, the hall, the chapel, the gallery for amusements, on an upper story, running the whole length of the principal side of the quadrangle, and the summer and winter parlours.*

Of quadrangular houses, Rose, the seat of the bishops of Carlisle, Cowdry, Halnaker, and Catlage, are fair examples.†

Direct his steps, fair Hampton Court, to thee,
 And view thy splendid halls; then turn again
 To visit each proud dome by science prais'd,
 'For kings the rest' (he'd say), 'but thou for gods wer't raised.'"

J. P. ANDREWS, *imitated from Grotius.*

* See Illustrations.

† "At Midhurst, in Sussex, there is the most beautiful and genuine model now remaining of a magnificent mansion of the reign of Henry VIII., built by Sir Anthony Browne, who held numerous offices under that monarch.

"We enter a spacious and lofty quadrangle of stone, through a stately Gothic tower, with four light angular turrets. The roof of the gateway is a fine piece of old fret-work. There is a venerable old hall; but the sides have been improperly painted, and are charged with other ornaments too modern for its noble oak-raftered roof and a large high range of Gothic windows. Opposite the screen is the arched portal of the buttery. Adjoining to the hall is a

Rose has been the principal mansion of the bishops since the first grant of this manor to the see.* It suffered many outrages and violences from the Scots, from time to time; nevertheless, being repaired, it continued a comfortable habitation till its total demolition by the puritans, in the reign of King Charles I. Before that time it consisted of a complete quadrangle, with a fountain in the middle, five towers, and

dining-room, original, the walls painted all over, as was anciently the mode soon after the beginning of the reign of Edward VI., chiefly with histories, out of all perspective, of Henry VIII. The roof in flat compartments. A gallery with window recesses, or oriels, occupies one whole side of the quadrangular court. A gallery on the opposite, of equal dimensions, has given way to modern convenience, and is converted into bed-chambers. In the centre of the court is a magnificent old fountain, with much imagery in brass, and a variety of devices for shooting water. On the top of the hall is an original louver, lantern, or cupola, adorned with a profusion of vanes. The chapel, running at right angles with the hall, terminates in the garden with three large Gothic windows. The same Sir Anthony Browne built also Byfleet House, Surrey. He died May 6, 1548, and is buried under a sumptuous altartomb at Battle Abbey, in Sussex.”—T. WARTON’s *Specimen of a History of Oxfordshire*, 1783.

“ Holbein painted a chimney-piece with grotesque ornaments at Cowdry.”—WALPOLE’S *Anecdotes of Painting*, vol. iii. p. 84.

“ Roberti, an architect, built the staircase at Cowdry, the Lord Montacute’s; Pelegrini painted it.”—*Ibid.* p. 397.

This magnificent house was destroyed by fire in September 1793.

The honour of HALNAKER is in the parish of Boxgrove, near Midhurst, Sussex.

Halnaker House was built round a court, with the entrance under an embattled gate-house, flanked by small octangular towers on the south,—a square tower at the south-west angle,—the chapel and other apartments on the east; the hall and principal rooms on the north. The hall contains carving of the time of Henry VIII., and oak panelling, with the arms of West, La Warre, Cantalupe, Gresly, &c. In a compartment near the centre are the arms of England. Over the doors leading from the hall to the buttery and cellar, are half-length

* Nicholson and Burn’s Cumberland.

other lesser turrets, encompassed with a mantle wall, in which there were little turrets in several parts.

On a survey of this place in the time of Oliver Cromwell, the materials were valued (all charges disbursed) at 1000*l.*; but the surveyors were of opinion, that to a gentleman who would purchase the whole domain, and make it his habitation, they would be worth 1500*l.*

The houses of the clergy were, indeed, not less gorgeous than those

figures of men holding cups: over the head of one, on a label, is, *LES · BIEN · VENUS ·*; and over the other, *COME · IN · AND · DRINGE.*

The manor of CATLAGE, in Cambridgeshire, was purchased, and the house built, by Edward North, Esq. (who was afterwards first Lord North), a favourite servant of Henry VIII.

“The entry is from a small lawn under a square brick tower, which has four turrets, then up a flight of stone steps, cross a narrow paved terrace which leads to the porch, and this latter into the anti-hall, small, and low pitched. Through this is the great hall, where there is a skreen and gallery. This room is like that of a college, with the high table and oriel window at the upper end. The side windows are very lofty from the ground, and opposite the old fire-place. Hence a passage leads to the chapel, round which, in compartments, are the heads of the Apostles. The family pew is entered from the rooms up stairs. From the chapel, one is carried to the ball-room, hence the dining-room hung with tapestry, of which the subjects are battles. Queen Elizabeth was magnificently entertained here by Roger, second Lord North, in the twenty-first year of her reign; and the tradition of the place says she was concealed here during the unfortunate reign of her sister. On the top of the stairs is a small anti-chamber, leading to the gallery of the chapel, in which there is a chair used by that great queen. The next room is that wherein her majesty remained during her concealment, behind which, in one corner, was a door into an octagon closet, in a tower, whence there was an opening to the leads, where she used to take the air. The bed is of crimson velvet, with a deep gold fringe, and a chair and footstool of the same. This noble mansion is raised on a platform, and nearly surrounded with a deep and broad moat, filled with water.

“One wing was pulled down some years ago. The whole building is of brick, except the door and window dressings.”—*Topographical Miscell.*, 1792.

of the nobility, or even of royalty. Skelton, a coarse but forcible writer of that time, in his *Boke of Colin Cloute*, thus describes their splendid dwellings :

“ Building royally
 Their mansions, curiously
 With turrets and with toures,
 With halls and with boures
 Stretching to the starres ;
 With glass windows and barres ;
 Hanging about their walles
 Clothes of golde and palles,
 Arras of ryche arraye,
 Freshe as floures in Maye.”

Down to the time when Harrison wrote (temp. Eliz.), the houses of the English gentry seem to have been built entirely of timber ; but a great change, not only in the materials, but in the arrangement of their plans, took place at that period. “ The ancient manours and houses of our gentlemen,” says he, “ are yet and for the most part of strong timber, in framing whereof our carpenters haue been and are worthilie preferred before those of like science among all other nations. Howbeit, such as be latelie builded are commonlie of either bricke or hard stone, or both ; their rooms large and comelic, and houses of office (domestic offices) further distant from the lodgings. Those of the nobilitie are likewise wrought with bricke* and hard stone, as prouision may best be

* The decay of our native forests promoted very much the consumption of bricks.

“ The king (James I.), in the second yeare of his majesty’s reign, upon good advice for preservation of timber, prevention of all farther excessive increase of buildings in London and the suburbs, and for reducing all their buildings into a safe, comely, and uniform building, proclamation was then made, straightly commanding, that from that time forward all their

made; but so magnificent and statelie, as the basest house of a baron dooth often match in our daies with some honours of princes in old times."

Bagford and other writers date the introduction of bricks in the reign of Henry VII.* Yet Ewelme palace, in Oxfordshire, erected by William de la Pole, and Herstmonceaux castle, Sussex, both built of brick, are attributed to the reign of Henry VI. Leland mentions the walls of Wallingford, as early as Richard II., being of that material; and Stow

fore-fronts and all their new buildings should be made either of brick or stone; but neither that, nor divers other proclamations wholly to that purpose, prevailed; whereupon divers were censured in the star-chamber. From this time began the new reformation of building; and the first house of note was Colonell Cecil's house in the Strand; and after that, a house near Drapers' Hall, toward Broade-street; and after that, a goldsmith's house in Cheapside, over against Sadlers' Hall: and a leather-seller's house in Paule's Churchyard, near the north gate, he was compelled thereunto after his house was set up, being all timber."—Stow.

In 1607, another proclamation to the same effect, "by reason that all great and well-growne woods were spent and much wasted."

"In the Fœdera is a commission to the Earl of Arundel, Inigo Jones, and several others, to prevent building on new foundations within two miles of London and palace of Westminster."—WALPOLE'S *Anecdotes of Painting*.

* The Roman bricks differed widely from those now in use among us, to which, of course, these observations apply. But for the origin of bricks, we may go back, with Mr. Whitaker, to the antediluvians. "And they said one to another, Go to, let us make brick, and burn them thoroughly."—*Genesis*, xi. 3.

"Bricks," says that writer, "were very probably made by the inhabitants of the antediluvian world, and were actually used in the first ages of their descendants. The art, therefore, would be carried away by the several parties from Babel, upon the dispersion of the whole, into all the countries which they successively planted: and it accordingly appears to have been known to the earliest inhabitants of the east and west in general; and probably was, though it does not appear, to the colonists of Britain in particular. It was to their brethren of Gaul: and our present appellation of brick is derived to us from our British

goes still higher, and says, Ralph Stratford, Bishop of London, enclosed the burial-ground in the Charter House for those that died of the plague in 1348, with a wall of brick. Considerable doubt must attach to these latter accounts; for although we find many houses of brick of Henry the Seventh's time, that material was not brought into general use for the superior mansions till the succeeding reign; nor for the houses of the "commonaltie," as Harrison says, till nearly the middle of the reign of Elizabeth.

We meet with tiles as early as Richard I., when the houses in London were ordered in Fitzalwyn's mayoralty to be covered with slate or *brent tile*, instead of straw.* Their size was settled by law in the 7th of Edward IV. In Thoresby's old MS. of Corpus Christi plays, among the trades are *tylle-thakkers*. Tylle-thakkers must mean the workmen, or, as they were afterwards called, tylers.

This kind of roofing seems to have been well known when Chaucer wrote. In his DREAM, speaking of the singing-birds that awoke him, he says they sate

“ Upon my chambre rofe without,
Upon the tyles ober al about.”

For paving floors, tiles were used at a very early date; they were

ancestors. The Romans seem to have had a brick-kiln at every stationary town. Their clay is generally found to be well tempered and well kneaded, beautifully red, and completely burnt; and their bricks were about *sixteen English inches and three quarters in length*, and *eleven and a quarter in breadth*. But the Romans of the first century never raised any structures of these materials, because they wildly supposed a wall, that was merely the length of their bricks in breadth, to be unequal to the support of a story.”—*History of Manchester*, book i. chap. x. Mr. Whitaker's numerous authorities are mentioned.

* The reader is referred to the History of Manchester, before quoted, for much curious and learned information regarding ancient roof-covering.

of various colours, and seem to have been laid with some attention :—

——“ *ppabed with poynttyl * iche point after other.*”†

The Refectory at Christ Church, Oxford, built in the reign of Henry VIII., was paved with green and yellow tiles: the whole number was 2600, and each hundred cost 3*s.* 6*d.* The Hall at Hampton Court, and a room at Wimbledon, called the Lower Spanish Room, were “floored with paynted tyle.”

Boarded floors were of coarse but substantial workmanship; two remarkable instances may be mentioned. The upper floors of Salisbury Hall, built in 1532, were massy planks; and, instead of crossing, lay parallel to the joists, “as if disdaining to be indebted to them for support.” At Godman Hall, Cumberland, the boards or planks of the floor above the principal story were grooved into each other, to prevent assaults from above;—for the predatory parties on the Borders did not proceed by sap and undermining; but, by a compendious method, strove to unroof the buildings, and let themselves down by ropes and ladders.

The roofs of the great halls are evidence of the perfection at which carpentry had arrived; but joiners’ work was rude,‡ as is particularly visible with respect to internal doors. In the early part of the period of which we are speaking, these were seldom framed; (their hinges,—iron garnets,—were sometimes of elaborate and ornamental forms); having arras before them, they were little seen, and on that account probably not much regarded. But in Elizabeth’s time, doors of all kinds were panelled, and in many instances decorated with paintings. Aubrey de-

* Tiles in squares or dies, in checker-work.

† One square after another.

‡ The fittings in chapels, screens in halls, and external doors, are exceptions. From the names which occur, there is reason to suppose that Flemands were employed on such works.

scribes the doors of the upper story at Lord Bacon's seat to have had painted on the outsides of them, in dark umber, "figures of the Gods of the Gentiles." Devices and sentences were also frequently painted in panels on the walls and ceilings* of rooms. In Tusser's "Five Hundred Pointes of Good Husbandrie," there is a set of posies, or proverbial rhymes, to be written in various rooms of the house; such as, "Husbandlie posies for the hall, posies for the parlour, posies for the ghests'-chamber, and posies for thine own chamber."

Leckinfield manor-house, Northumberland, a seat of the Percys, had a profusion of these posies or proverbs. In one of the lodgings there was a dialogue, of thirty-two stanzas, between "the Parte Sensatyve" and "the Parte Intellectyve;" and in another a poem of thirty-two stanzas,—a "Descant on Harmony." There were also, "Proverbis in the rooffe of the hiest chawmbre;" in the roof of Lord Percy's closet; and the roof of "my lord's library." The latter had twenty-three stanzas, of which the following is a specimen:

" To every tale geve thou no credens.
Prove the cause, or† thou gyve sentens.
Agayn the right make no dyffens.
So hast thou a clene consciens."

And "in the syde of the garet of the gardynge" there were nine stanzas, of eight lines each. Take the last stanza but one:

" Punyshe moderately, and discreetly correct,
As well to mercy as to justice havynge a respect;
So shall ye have meryte for the punyshment,
And cause the offender to be sory and penitent.

* "The roof o' the chamber
With golden cherubims is fretted."—*Cymbeline*.

† Before.

“ If ye be movede with anger or hastynes,
 Pause in your mynde, and your yre repress :
 Defer vengeance unto your anger sswagede be ;
 So shall ye mynyster justice and dewe equitye.”*

Wainscoting on walls or “ *seeling*,” as it was called, did not come much into fashion till Elizabeth’s time. Dr. Whitaker doubts its introduction at all before her reign ; but we learn from an old record (MS. *Cotton. Vitellius*), that in the house of Rich. Fermor, of Enstone, Gent. (temp. Henry VIII.) “ the sydes of the perlor were celyd with wenskett.”

Wood-panelling filled the “ panes,” formed by moulded intersecting ribs, farther ornamented† with bosses and pendants in the ceilings of superior rooms : where these divisions, or the whole ceilings, were plastered, they had no other decoration than being “ whyte lymed.”

The walls of rooms were painted before tapestry became fashion-

* Northumberland Household-Book.

† Richard Topclyffe, in a letter to the Earl of Shrewsbury, dated xxviiiith February, 1578, speaking of a ceiling in compartments, ornamented with bosses, and the various quarterings of arms to which the Earl and Countess were entitled, says, “ This afternowne I called upon Mr. Clarencieux, and had sight of that worke he hathe sett owt for the roofe of yor. L.’s chambr, besyds yor. L.’s gallerye ; w^{ch}, as it shall excede in rayrenes of devyce and beawty, so it is thought no too of eny estayt in Englonde can be able, in honor, to reatche to performe the lyke.”

Gilbert Talbot, in a letter to his father, the Earl of Shrewsbury, of the same date, writes : “ I received your L.’s letter on Wednesday last by the fynyshe ; and, accordinge to your pleasure, have taken order that he shall have good glasse to worke, and a roome in Shrewsbury House to lye in, and to worke it ; and after that he hath fynyshe the glasse, he may take in hand the mendinge of suche roomes in that your L.’s house, by rougecastynge them, and seelynge them, as there shall be neede of, and then the season wylbe better for that purpose than it is now.”—*LODGE’S Illustrations*.

able.* Painting on walls may indeed be traced in England to high antiquity. Henry III., a great encourager of the fine arts, kept several painters in his service; among others, William, a monk at Westminster, William the Florentine, and Walter de Colcester, so much celebrated by Matthew Paris for his painting and sculpture.† One chamber in the palace at Winchester was painted green, with stars of gold, and the whole history of the Old and New Testament. A room at Westminster, and another in the Tower of London, were embellished with the history of the expedition of Richard I. into the Holy Land.

The coronation, wars, marriages, and funeral of Edward I. were painted on the walls of the great hall in the episcopal palace at Lichfield, A.D. 1312, by order of Bishop Langton.‡ “Near the monastery of Westminster,” says Friar Simeon, “stands the most famous royal palace of England, in which is that celebrated chamber, on whose walls all the warlike histories of the whole Bible are painted with inexpressible skill, and explained by a regular series of texts, beautifully written in French, to the no small admiration of the beholder, and display of royal magnificence.”§

So great and general was the taste for painting in Edward the

* And, as appears by Shakespeare, afterwards occasionally as a substitute for tapestry.

Hostess Quickly.—“By this heavenly ground I tread on, I must be fain to pawn both my plate and the tapestry of my dining-chambers.”

Falstaff.—“Glasses, glasses, is the only drinking: and for thy walls—a pretty slight drollery; or the story of the prodigal, or the German hunting in *water-work*, is worth a thousand of these bed-hangings, and these fly-bitten tapestries.”—*Second Part of King Henry IV.* Act II. Scene I.

† Walpole.

‡ Warton's History of English Poetry.

§ This palace was consumed by fire in 1299, but immediately rebuilt by Edward I. It was again destroyed by fire in 1512, and never afterwards re-edified.—STOWE. The “celebrated chamber” is known to us as the “Painted Chamber.”

Third's* time, that even the walls of the bed-chambers of private gentlemen were ornamented with historical pictures. Chaucer, in his famous Dream, fancies himself in a chamber,

“ Ful wel depainted,
And al the walles with colours fine
Were painted to the texte and glose,
And al the Romaunte of the rose,
My wyndo weren shut echone,
And through the glasse the sunne shone,
Upon my bed with bright bemes.”

Waking, he is surprised at finding that all these gay objects had vanished ; seeing nothing,

“ Sabe on the wals old portraiture
Of horsmen, halowes, and houndis,
And hart dre all ful of woundis :”

which may fairly be received as a description of his own bed-chamber.

This style of decoration was continued even lower than the time of Elizabeth ; but its execution was generally inferior to that of former ages.

GLASS was introduced very early. Holingshed says an Englishman named Benedict Biscop, who had taken upon him the habit of a monk in Italy, came here with the Archbishop of Rome, in the year 670, and “ brought painters, glaziers, and other such curious craftsmen, into

* Edward the Third's eagerness to finish St. Stephen's Chapel induced him to issue a precept to Hugh de St. Alban, master of the painters, commanding him to impress all the painters in the counties of Middlesex, Kent, Surrey, Essex, and Sussex, to conduct them to Westminster, and keep them as long as his service should require. Benedict Nightingale and John Athelard were authorised to impress in the same manner, and for the same purpose, the painters of Oxford, Lincoln, Warwick, Northampton, Leicester, Cambridge, Huntingdon, Suffolk, and Norfolk.

England for the first time." It does not, however, appear that glass was used in domestic structures until many centuries afterwards.

The poets speak of berril and crystal in windows :

“ And al the wyndowes and ech fenestrall
Wrought were with beryll and of clere crystall.”

LYDGATE'S *Troy*.

These, it is presumed, could have been nothing more than green and white glass ; but Harrison asserts, that there were windows filled with berril at Sudley Castle within his remembrance. He was so close and correct an observer, that one knows not how to doubt him ; while, on the other hand, the application of a precious substance—even if it were sufficiently transparent—to such purposes is barely reconcilable with credibility, seeing that *painted glass* was general in churches and monasteries at an earlier period.

But all the writers who have touched upon the subject agree that this material was exceedingly scarce down even to the reign of Elizabeth. Warton mentions a hall near Brazen-nose College, Oxford, named “ Glazen-hall,” from having glass windows,—then so rare. And in the Northumberland Household-Book, we find, that in 1567, on a survey of Alnwick Castle, the surveyors report, “ y^t were good the whole leights of eviry windowe at the departure of his lordshippe, from lyinge at any of his castels and houses, and douring the time of his lordshippe's absence, or others lying in them, were taken downe and lade up in safety ; as the decaye therof shall be verie costlie, and chargeable to be repayred.”

The eccentric contrivances of horn, lattice of wicker, and rifts of oak, in lieu of glass, are quaintly described by Harrison.

A tolerably correct knowledge of the materials in use, their prices,

and the prices of artificers' work and labour in the time of Henry VIII., may be formed on the following extracts from a book of account taken by Robert Watson, "ruler of the building," and other vouchers at Hengrave, published in Mr. Gage's excellent History of that place.

Item, paide to Esope the sawer, and his fellow, for iiij. days.....	iijs.	
Item, paide to John Linge, mason, and his son, for v. days, a piece....	vs.	
Item, paide to John Haddenham, for sarving of the mason for ij. days, at iiij <i>d.</i> the day		vii <i>d.</i>
Item, paide to Robert Gilbard for joysing of v. chambers.....	xxs.	x <i>d.</i>
Item, paide to Robert Gilbard for a day		v <i>d.</i>
Item, paide to Davy the carvar, for a day worke		v <i>d.</i>
Item, paide to Dyriche the ioyner, and Bartholomew his svaunt, for xvj. dayes, at viij <i>d.</i> the day a piece	xxjs.	iiij <i>d.</i>
Item, paide for Dyriche's borde and his man, for iij. weeks	vjs.	
Item, paide to Rowland the ioyner for iij. days' worke of the portall in the parlar		xxj <i>d.</i>
Item, paide to Thomas Randon for the iron worke of the portall.....	iijs.	j <i>d.</i>
Item, pd. more to him for xxjlb. of iron, for plor. window and great chamber	xxvijs.	ix <i>d.</i>
Item, paide to John Gilbard and John Trivett, for earnest upon a bargain of joigned worke		vii <i>d.</i>
Item, paide to gret Richard, the mortar maker, for v. days	xx <i>d.</i>	
Item, paide to lyttel Richard for a day		iiij <i>d.</i>
Item, pd. to William Hill of Ickworth for xx ^m . of brick, at iijs. viij <i>d.</i> the m., with carriadge	iiij <i>li.</i>	xiijs iiij <i>d.</i>
Item, paide for xxij. chaulder of lyme, at iijs. <i>vd.</i> the chaulder		
Item, paide to William Rambellow, the xth day of May, for bothe his tomberelles a daye		xvii <i>d.</i>
Item, paide to the vyer of Cavenham for cxijlb. wayght of leyde	vs.	
Item, paide at Ely fayre* for xij. bords of waynscotte	xiijs.	

* Anciently, before many flourishing towns were established, and the necessities or ornaments of life, from the convenience of communication and the increase of provincial civility,

Item, paide to John Godfrey for a lode of tymber	vjs.
Item, paide to Robert Wright the glasyar, for making of all the glasse wyndows of the manour place, with the sodar, and for xiiij. skuttchens with armes	iiij <i>l</i> .
Item, paide to John Adams for vj. days thatching	ij <i>s.</i> ij <i>d.</i>
Item, paide to the painter for iiij. days	xviiij <i>d.</i>
Item, paide to John Chapman for a night's watch	ij <i>d.</i>
Item, paide to my Lorde of Bury* for a clamp of bricke, vj ^{xx} iiij ^m ij ^{cc} ..	xx <i>l</i> . xs.
Item, paide to Thomas Rawdon for barres for ij. windows of brycke for the tower	ix <i>s.</i> ix <i>d.</i>
Item, paide to Hary Bondis and his men, for setting and burnyng a clampe, as aperythe by another book	xxxij <i>s.</i> viij <i>d.</i>
Item, pd. to W ^m Daye for making ij. payer of bryck molds	xij <i>d.</i>
Item, paide for a lb. of glue	iiij <i>d.</i>
Item, paide to Roger Tom, freemason, xv. days work, at iiij <i>d.</i> per day ..	vs. .

could be procured in various places, goods and commodities of every kind were chiefly sold at fairs; to which, as to one universal mart, the people resorted periodically, and supplied most of their wants for the ensuing year. The display of merchandise, and the conflux of customers, at these principal and almost only emporia of domestic commerce, was prodigious; and they were therefore often held on open and extensive plains. One of the chief of them seems to have been that of St. Giles's Hill, or Down, near Winchester. It was instituted and given as a kind of revenue to the Bishop of Winchester by William the Conqueror, who by his charter permitted it to continue for three days. But in consequence of new royal grants, Henry III. prolonged its continuance to sixteen days. Its jurisdiction extended seven miles round, and comprehended even Southampton, then a capital trading town: and all merchants who sold wares within that circuit forfeited them to the bishop. Officers were placed at a considerable distance, at bridges and other avenues of access to the fair, to exact toll of all merchandise passing that way. In the mean time, all shops in the city of Winchester were shut. In the fair was a court called the pavilion, at which the bishop's justiciaries and other officers assisted, with power to try causes of various sorts for seven miles round; nor, among other singular claims, could any lord of a manor hold a court baron within the said circuit,

* Abbot of St. Edmond's.

THE MASON'S CONTRACT.

A bargain made betwixt Thomas Kytson, Knight, and Jhon Eastawe.—The said Jhon must macke a house at Hengrave of all manor of masons' worcke, bricklaying, and all other things concerning y^e masondrie and bricklaying, as well as the laborers concerning the same, according to a frame which the said Jhon has seen at Comby.

Item, the said Thomas must clense y^e mote as far as the foundacyon of the wall, that is to say, ij. parts of the house.

Item, the said Thomas schall make a baye window in the hall, of y^e south side, of freestone; and also shall macke y^e freestone worke of the gate coming in at the bridge.

Item, the said Jhon shall dyck and macke y^e residewe of the foundacyons of the said house within y^e motte.

without licenses from the pavilion. During this time the bishop was empowered to take toll of every load or parcel of goods passing through the gates of the city. On St. Giles's eve, the mayor, bailiffs, and citizens of the city of Winchester delivered the keys of the four city-gates to the bishop's officers, who, during the said sixteen days, appointed a mayor and bailiff of their own to govern the city, and also a coroner to act in the said city. Tenants of the bishop, who held lands by doing service at the pavilion, attended the same with horses and armour, not only to do suit at the court there, but to be ready to assist the bishop's officers in the execution of writs and other services. Many extraordinary privileges were granted to the bishop on this occasion, all tending to obstruct trade and to oppress the people. Numerous foreign merchants frequented this fair: and it appears that the justiciaries of the pavilion, and the treasurer of the bishop's palace of Wolvesey, received annually for a fee, according to ancient custom, four basins and ewers, of those foreign merchants who sold brazen vessels in the fair. In the fair several streets were formed, assigned to the sale of different commodities; and called the *Drapery*, the *Pottery*, the *Spicery*, &c. Many monasteries in and about Winchester had shops or houses in these streets, used only at the fair, which they held under the bishop, and often let by lease for a term of years.—*Condensed from a note in WARTON'S History of English Poetry.*

Item, y^e saide Jhon and all his company y^t he setts a worcke for y^e said house, shall be bordy'd at Thomas Shethe's for xvjd. a week.

Item, the saide Jhon shall at his costs and charges macke all manner of morter belonging to the masondrie.

Item, y^e saide Jhon must macke all the inder court w^t fyne souvett and roubed bryck, all the schanck of the chymnies, as in the vineyarde ; and the saide Jhon must have for the saide worcke and finishing thereof iicl. ; to be payed xl. when he begins the foundacyon thereof, and afterward always as xxl. worth of worke is wrought by estimacyon.

Then follow the plasterer's and other " bargaines."

The average price of labour was 6d. a day.* A best joiner had 8d., and a labourer 4d., with sixteen pence a week per head for board. Carvers, masons, and sawyers, seem to have been of equal value. Of materials, iron was decidedly the most expensive.

The custom of contracting for works, of which our artisans now so grievously complain, was then a common, and perhaps wholesome, practice ; "*For which of you, intending to build a tower, sitteth not down first and counteth the cost, whether he have sufficient to finish it?*"† Discreet men, who want not the taste for architectural embellishment, too often restrict their buildings to the bare requisites of life, solely from having no security against inconvenient, perhaps ruinous, expense, if they attempt a higher style. If workmen be properly instructed, and attention paid to the choice of materials ; or, in other words, if the architect be qualified, and the " ruler of the works" honest, there can be no reasonable objection raised against contracts formed on equitable and remunerating

* In 1732 the justices of Gloucestershire settled the wages of carpenters, masons, &c. at 1s. 2d. a day *without* drink, and at 1s. a day with drink. — *Gent. Mag.* vol. ii. p. 771.

† St. Luke, xiv. 28.

terms. “Bargaines” have indeed become still more advisable since the establishment of a class, the professors of which are called “measuring surveyors,” and whose chief purpose is ingeniously to multiply the ways of measuring and valuing builders’ works. This latter system, and the incorporating of artificers, with their “bye laws” and “custom of trade,” have operated more than any other cause to the repression of art.

Tardiness* and self-estimation,† whether justly or not, seem to have been long alleged against our workmen. “If euer,” says Harrison, “curious building did florish in England, it is in these our yeares, wherein our workemen excell, and are in a maner comparable in skill with old Vitruvius, Leo Baptista, and Serlo. Neuerthelesse, their estimation more than their greedie and seruile couetuousnesse, ioined with a lingering humour, causeth them often to be reiected, and strangers

* An instance to the contrary may be mentioned.

“At Osterly House the opulence and gallantry of Sir Thomas Gresham rivalled the wonders of romance. Queen Elizabeth had visited that superb mansion, and on quitting the window to seek her bed, had remarked aloud ‘how much more gracefully the court-yard would appear if divided in two by a wall.’ The words were caught up by Sir Thomas, who instantly, on quitting the royal presence, sent hastily to his masons and bricklayers, assisted them with innumerable labourers, worked all the night, and completed the wall according to the queen’s wishes before she had risen from her bed. The courtiers were chagrined at the knight’s alertness; and one of them consoled himself with a conceit, ‘that it was no way strange, that one who could build a ’Change could change a building.’”—*ENGLAND’S Gazetteer*.

† In the *Gent. Mag.* for July 1736, appeared the following advertisement:

“Run away, on or about the beginning of June last, from his master William Spencer, Plaisterer, in Bolton Street, Dublin, *Lawrence Keating*, his apprentice, about 5 ft. 8 in. high, pale-faced, a long nose, a large full eye, and *very much opinionated in the way of his trade*. His master being well known to the trade in London, hopes no person whatever will employ the said *Keating*, after this notice given.”

preferred to greater bargaines, who are more reasonable in their takings, and lesse wasters of time by a great deale than our owne."

But it was not all virtue on the other side; for a little before this, we learn that some "noble builders" were not over scrupulous as to the sources whence they obtained the means of carrying on their works. "The demolition of St. Mary's church, and a fine chapel connected with St. Paul's," says Andrews, "with the materials of the episcopal palaces belonging to Worcester, Lichfield, and Llandaff, formed the sacrilegious mass called Somerset House." And Bishop Latimer had frequent occasion to urge them, from the pulpit, to pay their workmen:—"For the love of God," said that prelate, "let poor workmen be paid. They make great moan that they can get no money; the poor labourers, smiths carpenters, and other crafts, cry for their wages. They be unpaid some of them three or four months, some of them half-a-year."*

The circumspection which was exercised in selecting artists and artisans may be one cause of the ancient buildings being superior to the modern: men were then *sought* who could "grave, groupe, or carve, were sotyll in their fantasye, good devysors, marveylous of castinge, who could raise a wal with batyling and crests marciall, imageours in entayle, and portreyours who could paynt the works with fresh hewes:"—but now,

"A cunning workman fine in cloister close may sit,
And carve and paint a thousand things, and use both art and wit;
Yet, wanting world's renowne, may 'scape unsought or seene:
It is but Fame that outruns all, and gets the goale, I weene."

It was common to depute the superintendence of buildings to churchmen, from an idea of their superior prudence and probity. John, Prior of St. Swithin's, was commissioned, by brief from the king, to

* Latimer's Sermons.

supervise large repairs done by the sheriff in the castle of Winchester and royal manor of Wolmer. The Bishop of St. David's was master of the works at King's College. Alcock, Bishop of Ely, was comptroller of the royal buildings under Henry VII.* He, like Wykeham, was a great builder, but not, therefore, an architect. Richard Williams, Dean of Lichfield and chaplain to Henry VIII., bore the same office; and Nicholas Townley, clerk, was master of the works at Cardinal College.

A passage in Wickliff's tract, entitled, "Why Poor Priests have no Benefices," shows that William Wykeham had at least the reputation of architectural knowledge: "And yet they [lords] wolen not present a clerk able of kunning of God's law, but a kitchen clerk, or a penny clerk, or [one] *wise in building castles*, or worldly doing, though he kunne not reade well his Sauter." "Here," says Warton, "is a manifest piece of satire on Wykeham, Bishop of Winchester, Wickliff's contemporary, who is supposed to have recommended himself to Edward III. by rebuilding the castle of Windsor.† This was a recent and notorious instance. But in this appointment the king probably paid a compliment to that

* Warton's History of English Poetry.

† "It is to be lamented," says John Gwynn, who published a work in 1766, called *London and Westminster Improved*, "that this great man (Wykeham) did not pay more regard to the science to which he owed the greatness of his fortune, by establishing a foundation for the study of his own art, and others that depend upon it. Had he fortunately done this, there is no saying what the consequence might have been: possibly by this time it would have been the fashion for ingenious men to come from Rome hither to perfect themselves in the arts, and have bartered Italian for English performances."

It is a singular fact, that in this work John Gwynn pointed out almost all the designs for the improvement of London which have been *devised* by the civil and military architects of the present day. Since this discovery was made by the *Literary Gazette*, the work has become scarce and expensive.

prelate's singular talents for business, his activity, circumspection, and management, rather than to any scientific and professed skill in architecture which he might have possessed. It seems to me that he was only supervisor or comptroller on this occasion." Mr. Dallaway, without mentioning his authority, says the name of Wykeham's superintending architect was William Wynford. Assuming this to be correct, Warton's is a fair inference.

Chaucer was appointed clerk of the king's works at the palace of Westminster, and the royal manors of Shene, Kennington, Byfleet, and Clapton, the Mews at Charing, and St. George's Chapel, Windsor. It appears, indeed, that in those times the "devysor of the works" acted invariably under a supervising officer, who, leaving the artist's fancy and genius unshackled, controlled and restrained the expenditure of money. We find, however, by the following letter from Lord Shrewsbury, that as early as the reign of Edward the Sixth there were turbulent and devastating surveyors :

"After right hartie comendations. Where in yo^r l^{res} of the xvith of this instant, w^{ch} I received the xxvth of the same, ye write that ye have had advertisement from the King's Ma^{ty}s Privie Counsaile, that they are informed by me the King's Ma^{ty}s palace at Yorke* is likely to be defaced, as well thrughe taking down the lead there as otherwise; whereat ye do not a litil marvaile, that them to whome ye made a warrantc onely for taking downe the south isle of the church, the dorter frater, and the twoo old garners (being, as ye were informed, of long time not saufe, and ruynous, and the lead thereof daily pilfered away), wolde take uppon them to meddell with any parte of the King's Ma^{ty}s palace.

* The palace at York was the dissolved abbey of St. Mary, which Henry kept in his own hands after the Reformation, and fitted up as a royal palace.

I assure you there hath been such spoyle and defacings made in div's parts of his Highnes' said palace, that it wolde greve any man to see it, except his Highnes' pleash^r were that all shulde be pulled downe; and yet his Ma^{tie}, in respecte of that w^{ch} thereof might have been made, is like to have but small comoditie, as farre as I can perceive.

“ And where I am informed that ordre was given unto you from my Lords of the Counsaile for the stay thereof, before the xiiith of this instant; upon the xxiiith of the same, the chief wyndow of the King's Ma^{ty}s owne chamber was defaced, w^{ch}, as it is declared unto me, was done by Humphrey Collwiche, one of yo^r surveyors. Furthermore, when, according to yo^r request in yo^r said l^{re}, I comoned with yo^r surveyors, and demaunded of them why they had so done, Laykin answered, that when he declared unto you that the taking down of the south isle shulde be an ymparement to the King's Ma^{ty}s palace, ye said unto him, that as well the King's palace as al the rest shulde be takin downe. And now, as speciall frende, I have sent you worde what is done here, w^{ch} you may use as shall appertyne; and thus I bydde you right hartely farewell. From Yorke, — of Aprill, 1551.”*

In the household of the Earl of Northumberland, “ the clerk o'th works, the clerk that haith the oversight ande payment of the book of my lorde's expenses and reparacions, the clerk of my lorde's foren expenses, and the clerk that writes under my said lorde's clerks,” were of the same class, bed-fellows,† and with the joiner, smith, and painter, removable like apparel and furniture, with their master.

* Lodge's Illustrations.

† It is somewhat remarkable, that of all the dependents of this great lord, the only persons who slept in separate beds, and distinct from their fellows, were the joiner, the smith, the painter, and the attorney!

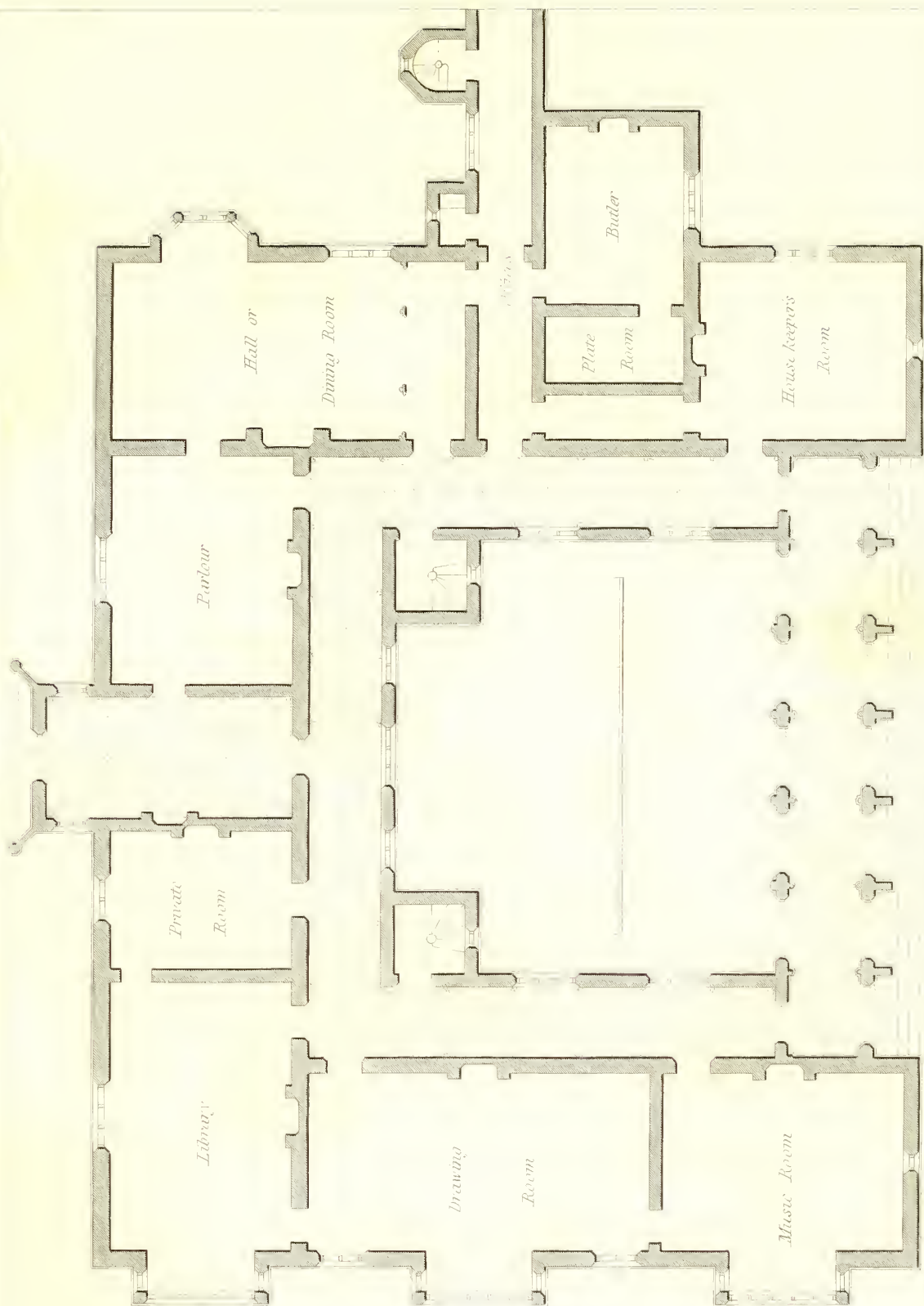
SECTION II.

“ In the 16th century the noblemen’s mansions began to relax from fortified castles into social halls; and as self-defence was not so immediately the object of thought, convenience took its place: happily, the manners of the baron visibly softened as his windows enlarged; the vigilant warder no longer attended his gate, and his dungeon became untenanted and useless.”

THE following Plan, Plate I., is an attempt to combine modern convenience with the splendour of an ancient quadrangular form. The windows, instead of looking into a court, as they were wont, for security, and when the charms of landscape were not felt, or if felt, disregarded, are turned outwards, and the chief apartments so arranged as to allow each to have its proper aspect. The suite, which forms three sides of a quadrangle, comprises a private room, library, great chamber or drawing-room, music-room, parlour, hall or dining-chamber, (with a minstrel’s gallery* over the recess for the “cupboard,”)† house-keeper’s room, &c. all opening into a corridor, continued as an open cloister on the fourth or east side, and thus completing the figure. The domestic offices are on the north side in a lesser court: their extent would of course be regulated by the scale of the proprietor’s establishment. Care must, however, be

* So late as the reign of Elizabeth, minstrels were retained in the houses of the great families. It appears by the Northumberland household-book, that the earl kept three, viz. “a taberett, a luyte, and a rebecca.” Though unnecessary in our time, owing to the change of manners, this gallery is not only ornamental, but applicable to other useful purposes.

† See observations on furniture, Section V.



taken to keep these appurtenances in harmony with the general mass, of which they would form a considerable portion.

“ Much of the naked and solitary appearance of houses is owing to the practice of totally concealing, nay sometimes of burying, all the offices under ground, and that by way of giving consequence to the mansion ; but though exceptions may arise from particular situations and circumstances, yet, in general, nothing contributes so much to give both variety and consequence to the principal building, as the accompaniment, and, as it were, the attendance of the inferior parts, in their different gradations.”*

It was not till towards the middle of Elizabeth’s reign that staircases formed prominent features in buildings ; before that time they were generally placed, as in this Plan, in small towers, the steps of solid oak, winding round a large newel, the hand-rail wrought in the material of the wall, and recessed. These staircases were called *turnpikes* : the remains of one may be seen at Eastbury, Essex, an untouched model of a Tudor house.

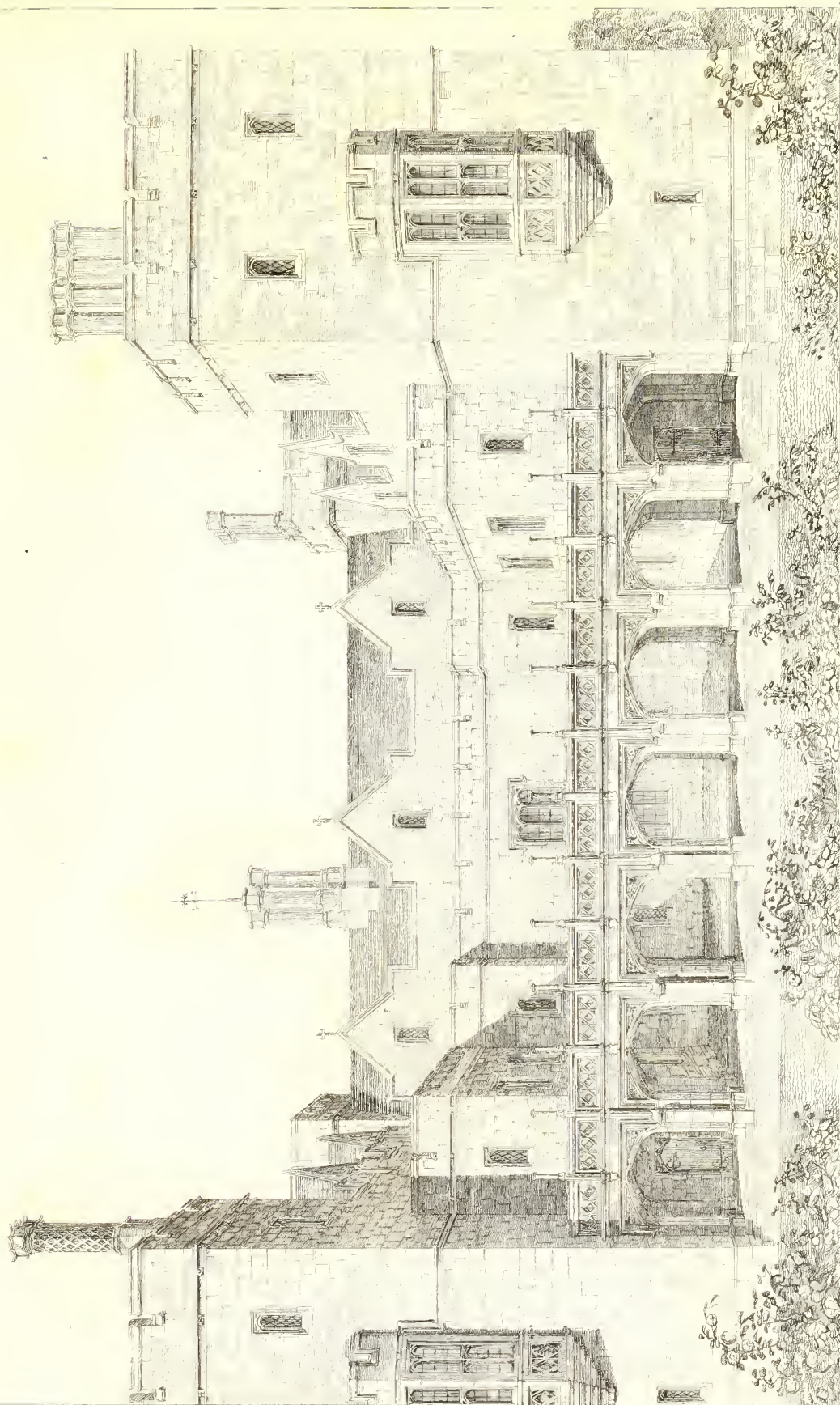
A gallery over the corridor communicates with the bed-chambers, &c.

* Price on the Picturesque.

PLATE II.—*View from the Flower-Garden, looking into the Court.*
 —Excepting the oriels and cloister, the architecture is entirely free from ornament: whatever picturesque effect it may possess is produced by variety of outline.

The introduction of bricks, and the strong prejudice which existed against English stone, probably tended, in some degree, to supersede carved decorations in masonry on the exteriors of our great mansions. Normandy was generally resorted to for stone,—the expense of obtaining it was great, and the supply scanty, considering the prodigious increase of buildings which took place on the settlement of the kingdom, and continued through the four succeeding reigns. Harrison, seeing the effect of this prejudice, endeavoured to establish a better reputation for the English quarries. Complaining of the preference shown to those of Caen, he says, “ Our elders haue from time to time, following our naturall uice, in misliking of our owne commodities at home, and desiring those of other countries abroad, most esteemed the Cane stone that is brought out of Normandie; and manie, euen in these our daies, following the same ueine, doo couet in their works almost to vse no other. Howbeit, experience on the one side, and our skilful masons on the other, doo affirme, that in the north and south parts of England, and certeine other places, there are some quarries which for hardness and beautie are equal to the outlandish greet. This maie also be confirmed by the King’s Chapel at Cambridge, the greatest part of the square stone whereof was brought thither out of the north.”

Almost every county in England contains stone, which, if not applicable to all the purposes of building, is of sufficient strength and durability for the ornamental parts. Nor is the expense of working mouldings and of carving in freestone at all alarming, where the



pernicious system, alluded to in the First Section, is not in operation. In the course of last year, the very elaborately carved monument of Thomas West, Lord de la Warre,* in Broadwater Church, Sussex, was completely restored by ordinary country masons, who had never before attempted any thing beyond plain mouldings. On the eastern side of the county the author met with carpenters of the same order, carving in oak with all the character and feeling of our old artisans. Indeed, the enrichments of Tudor architecture require little more than decision of outline, and could be wrought by almost every intelligent joiner and mason, if clearly directed, and furnished with proper models. Even the forms of heraldic animals—more difficult than any other kind of ornament—are so strongly marked, and need so little expression, as scarcely to come under the designation of sculpture.

* By his will, October 8, 1524, he ordered his body to be buried in a tomb of free-stone, within the chancel of the parish-church of Broadwater, “according to his honor.” And bequeathed to that church his mantle of blue velvet of the Garter, and his gown of crimson velvet belonging thereto, to make altar-cloths. He appointed ten marks to be paid yearly, for thirty years, as a salary for a priest, daily to say mass in the church of Broadwater, and to pray for the souls of himself, his two wives, father and mother, and all Christians.

Near him lies the body of his son, Thomas, Lord de la Warre, who exchanged with King Henry VIII. large estates in Sussex for abbey lands in Hampshire, and was a Knight Banneret, and Knight of the Garter. Died at Offington, September 25, 1554, and buried October 12, with great pomp, having “standards, banners of arms, and many mourners.” He was reputed to be “*the best house-keeper in Sussex.*”

PLATE III.—Part of the Cloister on a larger Scale ; a View from
the Court into the Flower-Garden.

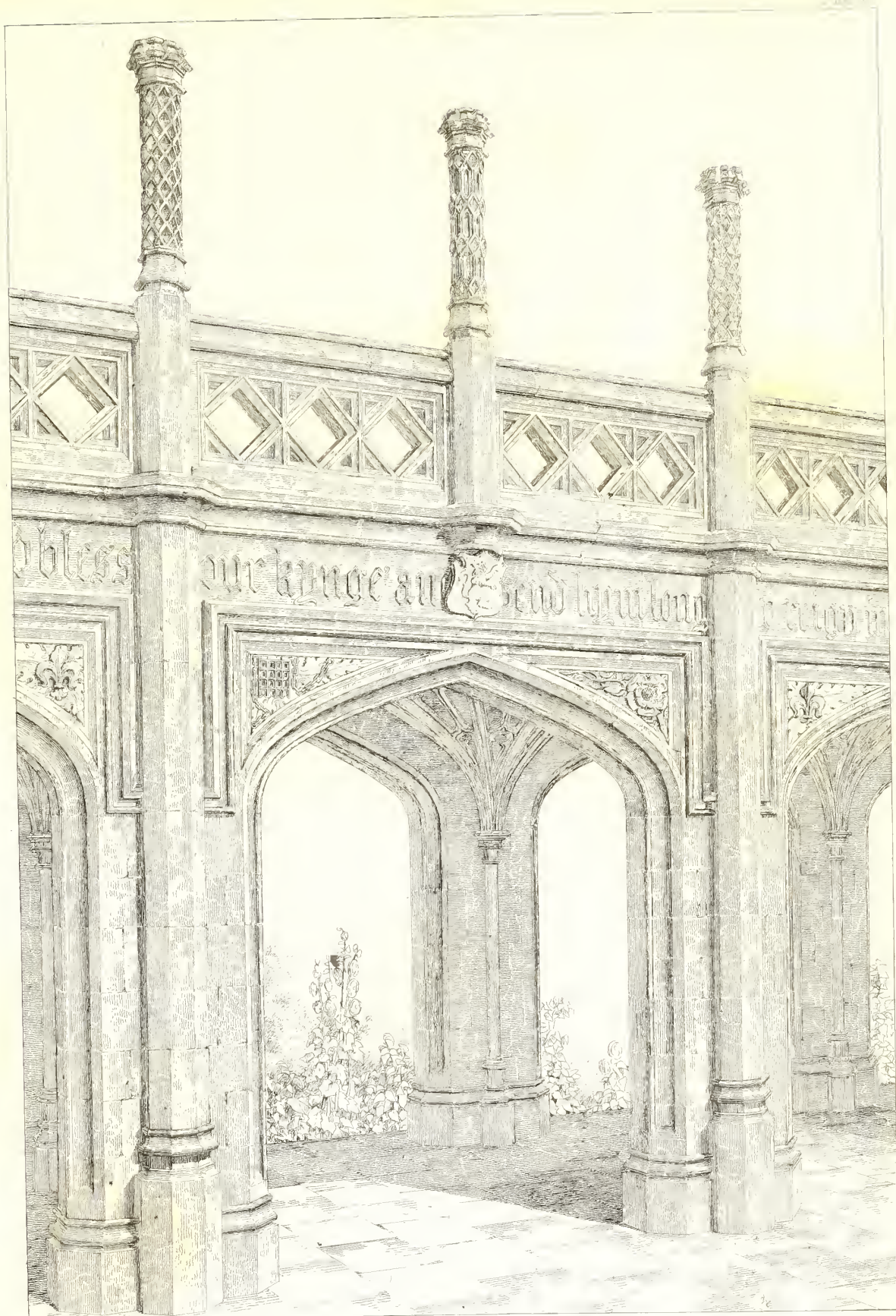
“ Let my due feet never fail
To walk the studious cloisters pale.”

Il Penseroso.

THIS arcade, being in every respect a continuation of the corridor, forms a deambulatory of considerable size. “There are few old mansions,” says Sir John Cullum, “without their walking places, and they certainly had their use; but this age of list, sand-bags, and carpets, that dreads every breath of air as if it were a pestilence, shudders at the idea of such a body of element being admitted into any part of a dwelling.” And Lydgate, in his *Troy Boke*, evidently with the model of a monastic cloister in his mind, describes the sides of every street as being covered with “fresh alures” of marble, or cloisters crowned with rich and lofty pinnacles, and fronted with tabernacular work, vaulted like the dormitory of a monastery, and called *deambulatories*, for the accommodation of the citizens in all weathers. Warton, speaking of this poem, says, “It is extremely curious; not for the capricious incredulities and absurd inconsistencies which it exhibits, but because it conveys anecdotes of ancient architecture, and especially of that florid and improved species which began to grow fashionable in Lydgate’s age.” Hence, it appears that there is sufficient authority for the introduction of this somewhat ecclesiastical feature into a domestic structure.

From the cloister, a descent, by steps, leads to the garden ; * and the

* For a description of the gardens at Kenilworth, see Illustrations.



T.F. Hunt Arch.

London. Published by Longman & Co. International

centre arch being directly opposite to the principal door, the scene would change at once, on entering from a park to a flower-garden; than which, perhaps, there is no transition more cheerful. By filling the arches with frames of glass in winter, a conservatory would be added to the luxury of a promenade at all seasons, without diminishing the warmth of the house, which, for all Sir John Cullum, or other deep-rooted antiquaries may say to the contrary, is one of the greatest improvements in modern residences.

The quadrangle is deficient of an appendage peculiarly characteristic of the Tudor period—a fountain, which was held an indispensable ornament of a court.

“ Into the base courte she dyd me then lede,
 Where was a fountayn depured of plesance,
 A noble sprynge, a ryall conduyte hede,
 Made of fyne golde enamelled with reed;
 And on the toppe four dragons blew and stoute
 Thys dulcet water in four partes dyd spoute.”

Yet surely a fountain of this kind would be an injudicious ornament in such a situation. An area surrounded by four high walls must have been sufficiently dank without a splashy fall of water; while on open grounds, fountains are beautiful and refreshing objects.

PLATE IV. — Specimens of Ornamented Chimney-Shafts.

“ Look to the tower’d chimnies, which should be
The wind-pipes of good hospitalitie.”——

Bishop Hall.

DECIDED characteristics of the fifteenth and sixteenth centuries : with the royal race of Tudor they came into use, and with it they declined.

The object of these florid embellishments, and cause of the endless variety even in the same stack, has been a source of speculation with antiquaries. Some have supposed them to have been intended as memorials, whilst others have repeated the more than “ twice-told tale ” of the apprentice and his master, and attributed their production to competition amongst youths in the last year of their service. If any value can be set upon the former theory, none will attach to the latter ; since, however various the forms and devices, the “ master-hand ” is evident in all.*

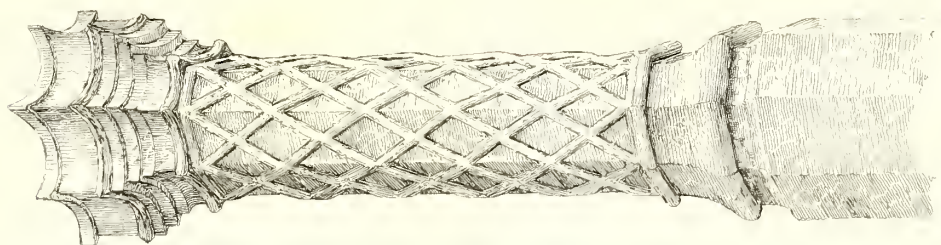
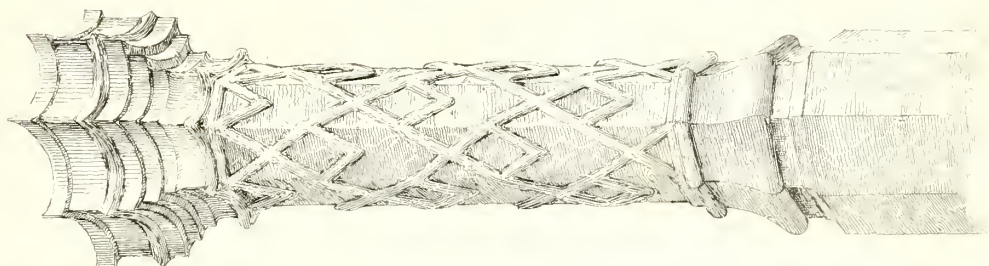
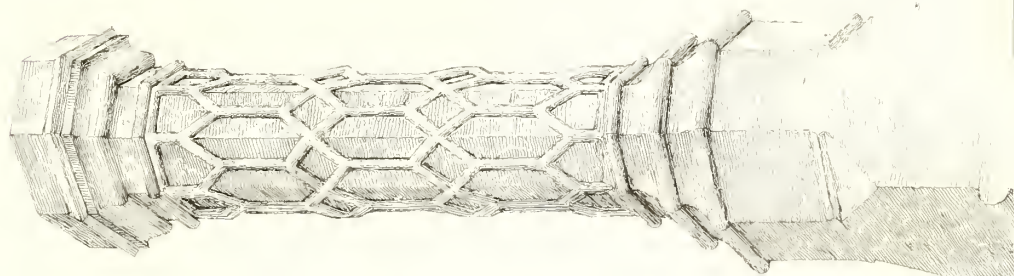
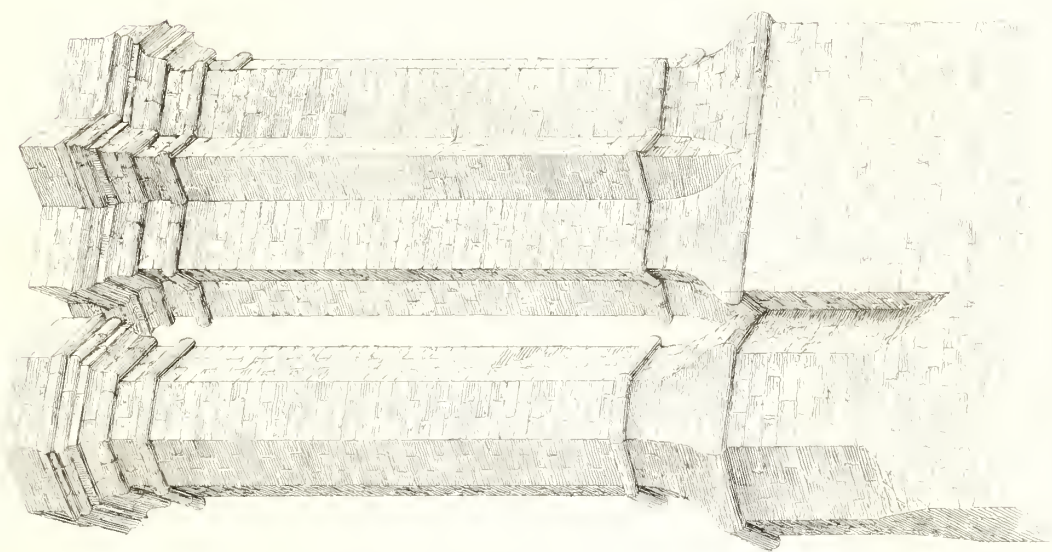
Chimneys, *i. e.* flues,† are not in this country of high antiquity, though the term “ chymney ” was very common with the early English poets,‡ but used generally to describe a hearth, (either recessed or

* “ The old clustring chimneys have, in addition to their other merits, that of not assuming any other character.”— *Uvedale Price*.

† Mr. Fosbroke in his *Encyclopedia of Antiquities*, quotes the following rather obscure passage from Leland : “ Speaking of Bolton Castle, built temp. Richard II., he says, ‘ one thyng I much notyd in the haulle of Bolton ; how chymneys were conveyed by tunnels made on the syds of the wauls betwyxt the lights in the hawle ; and by this means, and by no covers, is the smoke of the harthe in the hawle wonder strangely conveyed.’ ”

‡ Shakspeare gives chimney-shafts to ancient Rome.

“ O you hard hearts ! you cruel men of Rome,
Knew you not Pompey ? Many a time and oft



covered with a projecting canopy), on which the fire was made, whence the smoke was discharged through an aperture in the back just above the “mantel-tree.” So late as Elizabeth’s time, when Harrison wrote, chimneys, as we now understand the term, were thought novelties in ordinary country-houses. “There are old men yet dwelling in the uillage where I remaine,” says he, “who haue noted three things to be maruellouslie altered in England within their sound remembrance. One is the multitude of chymneys latelie erected; whereas in their young daies there were not aboue two or three, if so manie, in most uplandish townes of the realme (the religious houses and manour places of their lords alwaies excepted, and peradventure some great personages); but ech one made his fire against a reredosse in the hall, where he dined and dressed his meate.”

Again: speaking of the change of manners, increase of luxury, and declination of manly courage, he adds; “Now haue we many chymneys, and yet our tenderlings complaine of rhumes, catarhs, and poses. Then had we none but reredosses, and our heads did never ake. For as the smoke in those daies was supposed to be sufficient hardening for the timber of the house; so it was reputed a far better medicine to keep

Have you climb’d up to walls and battlements,
 To towers and windows, yea, to chimney-tops,
 * * * * *
 To see great Pompey pass the streets of Rome.”

Julius Cæsar, Act I. Scene 1.

This looks something like an anachronism; but it would be difficult to prove it one, if it be true that flues have been discovered at Herculanum. Shakspeare, like the earlier poets, painted from English models.

In an account of the earthquake which occurred at Venice in 1347, it is stated that several chimneys were thrown down.—*Beckmann’s History of Inventions*.

the goodman and his familie from the quacke or pose wherewith as then verie few were oft acquainted."

In these days we have too much reason to complain of Harrison's "medicine" for the quacke and pose; as our flues, from economy, or other mistaken notions, are not made sufficiently spacious to allow a free passage for the smoke. And, indeed, as will appear hereafter, in those early days of flue-building, a "smoky chimney" was an evil by no means uncommon.

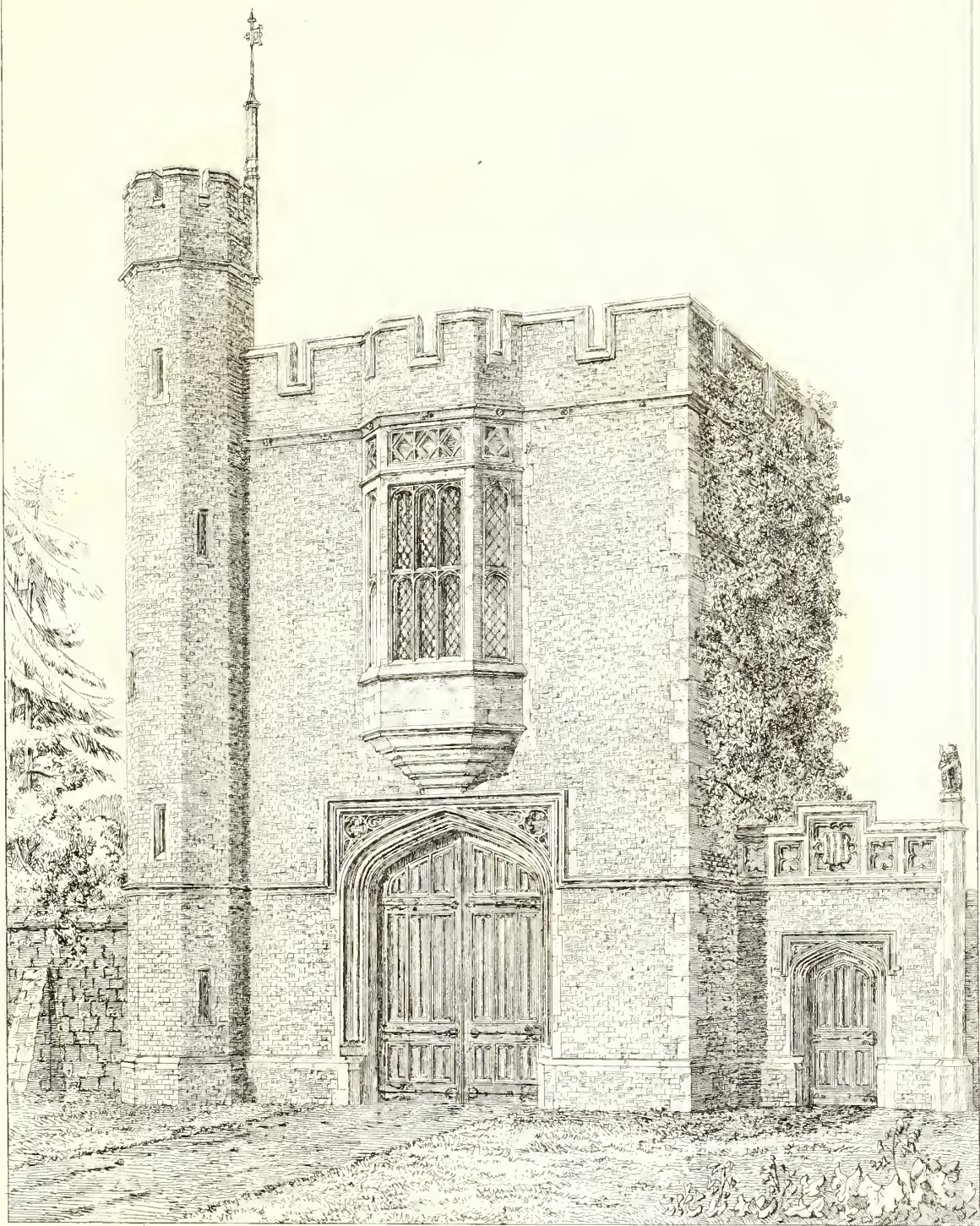
A court chimney is sometimes mentioned; but what it was does not seem to be very clearly understood. "They use no rost but for themselves; nor no fire, but a little *court chimnie* in their owne chamber."* Archdeacon Nares supposes it to be an angle chimney, or a stove.

The examples of chimney-shafts given in this Plate are from Penshurst, Tonbridge, and a farm-house called "Duckings," at Withyham, in Sussex, near Buckhurst, an ancient seat of the Sackvilles, now the residence and property, by marriage, of the Earl de la Warre.

PLATE V.—~~The Gate-House~~.—No longer required for the purposes of defence or incarceration, the ponderous timber gate, with its "jealous wicket," yields to one of lighter proportions, which may be placed at the entrance to the domain, instead of being a barrier between the base and inner courts.

Among other devices, niches with figures of benefactors were sometimes placed over entrance-gates to cities and religious houses. Hans Holbein's gate at Whitehall, built about 1530, was ornamented with busts, in circular moulded recesses, of baked clay, glazed in the manner

* Green's *Quip for an Upstart*.



of delft ware. The structure was of brick and stone, chequered with flint. At East Basham, Norfolk, on each side of the entrance arch, are fragments of statues in *brick*, which formerly stood on brackets beneath canopies, and were intended to represent porters or guards.* Bloomfield describes them as wild men or giants—janitors with clubs.

In a former work† the misapplication of buttresses and pinnacles is noticed. It may not be out of place here to mention another very prevalent error of the present time, namely, that of putting niches with florid canopies in the fronts of private houses, where neither patron-saints nor benefactors are to be perpetuated by statues. Instances of the practice alluded to may be found of earlier periods; but since the reformation of our religion, such embellishments are inappropriate. In churches and colleges niches may be required.‡

The annexed Gate has the addition of a small portal for foot-passengers; and contains chambers above the archway for the gate-keeper, accessable by winding stairs within the tower.

* Fosbroke's Encyc. Ant.

† Designs for Parsonage-Houses, Alms-Houses, &c.

‡ John Rous, of Warwick, author of the *HISTORIA REGVM ANGLIÆ*, speaking of the custom of perpetuating the memories of famous men by statues, and of his motives for writing that work, says, "In our churches, tabernacles in stone work, or niches, are wrought for containing images of this kind. For instance, in the new work of the College at Windsor, (St. George's Chapel), such tabernacles abound within and without the building. Wherefore, being requested, about the latter end of the reign of King Edward IV., by the venerable Master Edward Seymor, master of the works there, and at the desire of the said King, to compile a history of those kings and princes who have founded churches and cities, that the images placed in those niches might appear to greater advantage, and more effectually preserve the names of the persons represented; at the instance of this my brother-student at Oxford, and especially at the desire of the said most noble monarch, as also to exhilarate the minds of his royal successors, I have undertaken this work."

The small turret of the portal terminates as turrets in similar situations commonly did, with an heraldic animal:—that which is here adopted was the ancient crest of Nevil.

Warwick.—“ Now by my father’s badge, old Nevil’s crest,
The rampant bear chain’d to the ragged staff,
This day I’ll wear aloft my burgonet.”

Second Part of Henry VI. Act V. Scene 1.

PLATE VI.—*The Grange, or Home-Farm of the Lord of the Manor, and Residence of his Bailiff.*—The granges of monasteries had often parks annexed to them; and, as appears by a passage in Shakspeare, were sometimes moated:

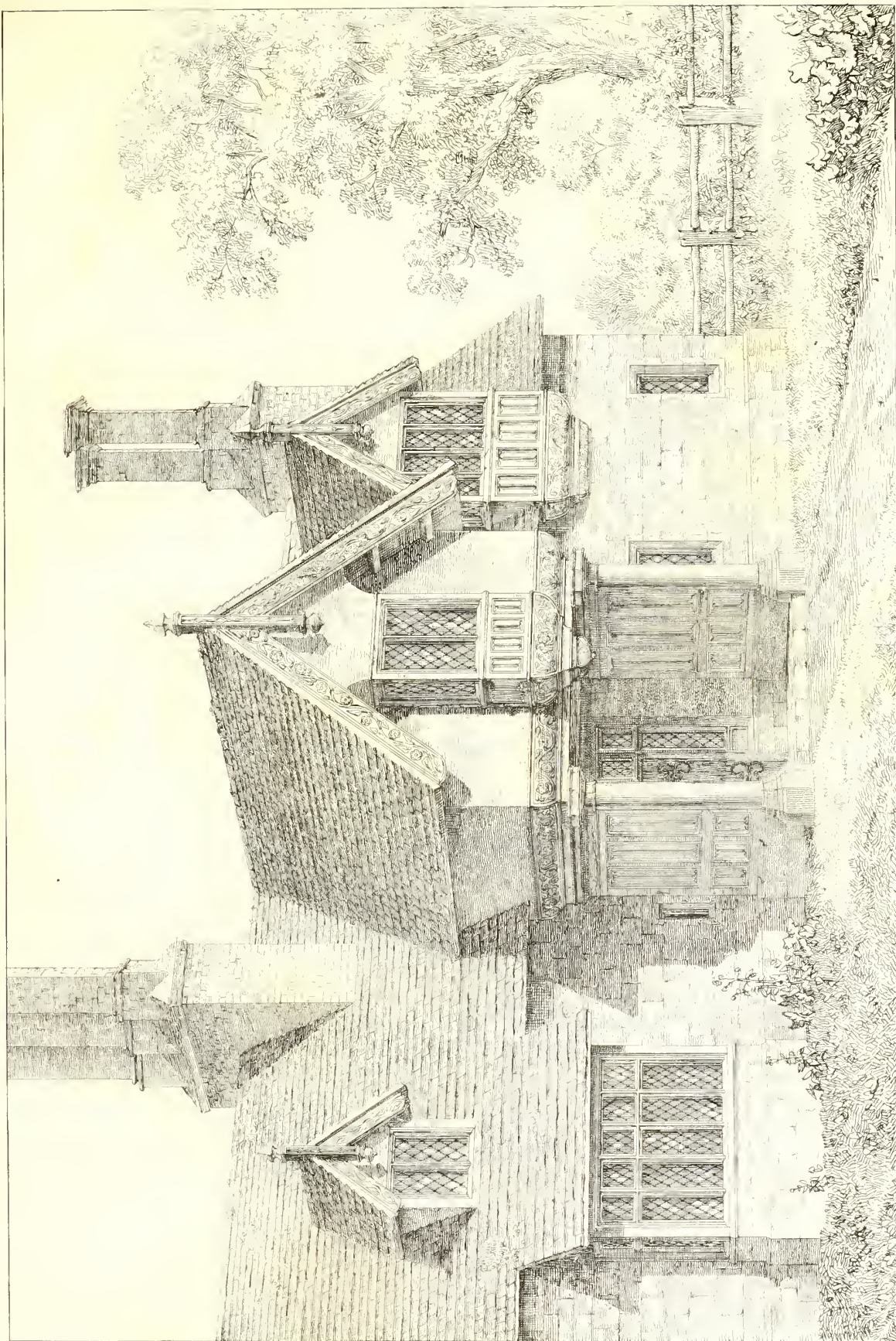
“ I will presently to St. Luke’s; there at the *moated grange* resides this dejected Mariana.”

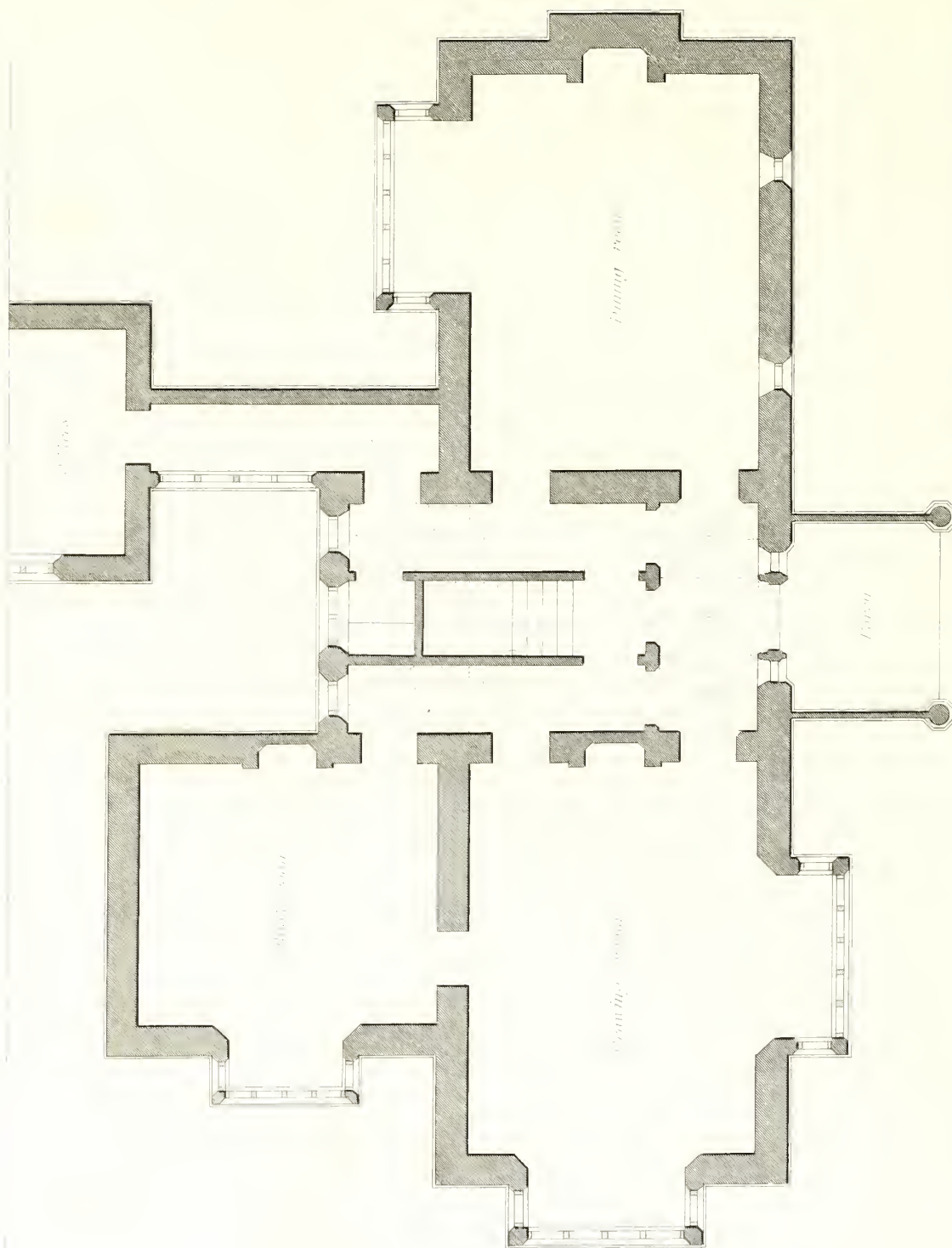
Measure for Measure.

Many of these houses show that the clergy did not limit architectural embellishment to their monastic residences: the grange at Sutton Bonnington, in Nottinghamshire, which belonged to the Abbot of Rippingdon, had, among other enrichments, a profusion of heraldic shields displayed on its exterior.

The overseer was called the Prior of the Grange. One is recorded for “ paying more money than his farm amounted to, for selling the wool well, and making good *granges*.” By the regulations of his convent, the Prior was ordered to see that chambers and gowns were provided for the use of the monks, who went there by turns for recreation; and not to erect buildings above a certain cost, except sea-walls* and other things of that kind.

* The preservation of the land was always, and wisely, enforced with great rigour, whilst the buildings were utterly disregarded. The penalty on those who allowed their boundaries





Chaucer's Clerke of Oxenford took advantage of the absence of his host—the carpenter of Osney Abbey, who often went to the woods for timber, and at those times lived at the monastic grange—to converse with his beautiful wife :

——“ I trow that he bevent
 For timber, there our abbot hath him sent :
 For he is wont for timber for to go,
 And dwellin at the grange a day or two.”

The monastic **Barns**, as connected with granges, also claim attention, not less for their architectural beauty than for their magnitude. Amongst others, those at Glastonbury, Abbotbury, and Ely, may be mentioned ; the latter, two hundred and thirty feet in length, had two porches or transepts—the cruciform plan was indeed generally adopted in these structures. “ The parapet of the magnificent barn at Abbotsbury is embellished with turrets, resting on the buttresses, and on the floor of an external gallery or passage, which extended quite round the building. But the barns belonging to Glastonbury Abbey were decorated on a scale worthy of the almost unequalled opulence and splendour of that religious establishment. Their gables present, besides elegant windows, and the emblems of the four Evangelists, the whole-length statues of abbots, and other ecclesiastics on their summits.”*

PLATE VII. —**Plan of the Grange.**—Arranged as a gentleman's residence, on a small scale of accommodation.

near the sea to be dilapidated, were dreadfully severe. “ Such as hauing wals and banks neare the sea, and suffer them to decaie, after conuenient admonition, wherby the water entereth and drowneeth up the countrie, are, by a certain custom, apprehended, condemned, and staked in the breach, where they remayne for ever parcell of the new wal.” — *Harrison*.

* Buckler's Eltham.

The Dog-Kennel.—Bishop Percy observes, that a nobleman in the dark ages, retired within his castle, had neither books, nor newspapers, nor literary correspondence, nor visits, nor cards, to fill up his leisure : his only amusements were field-sports, nor did the love for these decline in the Tudor period. Some illustration of the structures required by a gentleman for his amusements is therefore necessary ; and the Dog-kennel is selected as being an almost invariable appendage to a manor-house, and also, as it affords an opportunity for exhibiting, in a subsequent Plate, the manner of constructing buildings of an inferior cast in those times. Picturesque as the style may be to the eye of an artist, there is reason to apprehend (whatever its application) that many of the present race would declare “ ’tis only fit for a dog-kennel.”

PLATE VIII.—**The Plan.**

“ Upon some little eminence erect
 And pointing to the ruddy dawn ; its courts
 Wide opening on either hand.

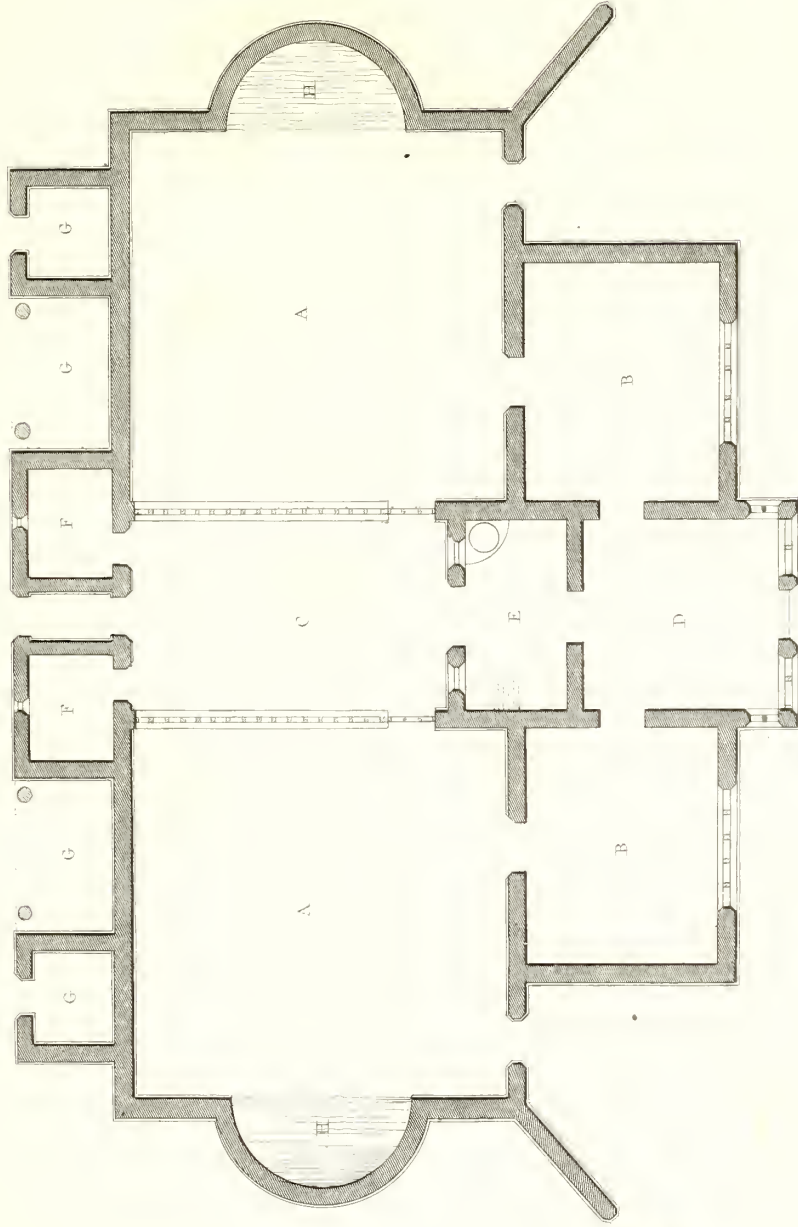
* * * *

In a large square the adjacent field enclose,
 There plant in equal ranks the spreading elm,
 Or fragrant lime : most happy thy design,
 If at the bottom of thy spacious court
 A large canal, fed by the crystal brook,
 From its transparent bosom shall reflect
 Downward thy structure and inverted grove.”—SOMERVILLE'S *Chase*.

Somerville having directed the situation of the kennel, Beckford, the next great authority in such matters, may be quoted touching its arrangement.

REFERENCE

- AA Courts
- BB Lodging Rooms
- C Court
- D Feeding House
- E Boiling House
- F Bitch House
- GGGG Open House for
lost hounds, Shed for
Bitches with puppies.
- HH Shallow basins for water



“ I think two kennels absolutely necessary to the well-being of the hounds: when there is but one, it is seldom sweet; and when cleaned out, the hounds, particularly in winter, suffer whilst it is cleaning out, and as long as it remains wet afterwards.

“ The floor of each lodging-room should be bricked and sloped to the centre, with a gutter left to carry off the water, that when they are washed they may soon dry.

“ The two great lodging-rooms should be exactly alike, and each have a court belonging to it; distinct kennels situated at the opposite ends of the building, in the centre of which (*i. e.* the building) should be the boiling-house and feeding-yard.

“ The floors of the inner courts, like those of the lodging-rooms, should be bricked and sloped towards the centre; and a channel of water brought in by a leaden pipe running through the middle of them.

“ The benches must be open (formed of broad laths with narrow interstices), and should have hinges, and hooks in the walls, that they may fold up, for the greater convenience in washing the kennel; they should also be made as low as possible, that a hound when he is tired may have no difficulty in jumping up, and at no time may be able to creep under. Benches cannot be too low: if, owing to the smallness of the hound, it should be difficult to render them low enough, a projecting ledge will answer the same purpose; and the benches may be boarded at the bottom to prevent the hound from creeping under.”

Mr. Beckford recommends a large grass-court in front, with a mount and open paling, that the hounds may have a view of the surrounding scene, in which he says they greatly delight, and that it tends to keep them quiet. The accompanying Design differs in some of the arrangements from Mr. Beckford's, but it was made under the direction of an eminent northern sportsman. Instead of an open fence and raised ground

for the dogs, the wall is sunk, forming an invisible boundary; and over the feeding-room is a sleeping-chamber for the huntsman, or man whose duty it may be to attend the hounds at night,* with windows looking into the lodging-rooms on either side. In other respects the Plan explains itself.

PLATE IX.—**Exterior of the Dog-Kennel.**—“The greatest part of our building in the cities and good townes of England,” says Harrison, “consisteth onelie of timber, for as yet few of the houses of the communalitie, (except here and there in the west countrie townes), are made of stone, although they may (in my opinion) in diuerse other places be builded so good cheape of the one as the other. In old time the houses of the Britons were slightlie set, with a few posts and many radels, the like whereof almost is to be seene in the fennie countries and northerne parts vnto this daie, where, for lacke of wood, they are inforced to continue this ancient manner of building. It is not in vaine, therefore, in speaking of building; to make a distinction betweene the plaine and wooddie soiles: for as in these, our houses are commonlie strong and well timbered, so that in manie places there are not above foure, six, or nine inches betweene stud and stud; so in the open champaine countries they are inforced for want of stuff to vse no studs at all, but only franke posts, raisins, beames, pricke-posts, groundsels, summers,

* “If your hounds be very quarrelsome, the feeder may sleep in a cot in the kennel adjoining; and if they be well chastised at the first quarrel, his voice will be sufficient to settle all their differences afterwards. In a kennel in Oxfordshire, the feeder pulls a bell, which the hounds understand the meaning of; it silences them immediately, and saves him the trouble of getting out of his bed.”—*Thoughts on Hunting.*



(or dormants), transoms, and such principals, with here and there a girding, whereunto they fasten their splints or radels, and then cast it all ouer with theike claie to keep out the wind, which otherwise would annoie them. Certes this rude kind of building made the Spaniards, in Quéene Marie's daies, to woonder; but chéeflie when they saw what large diet was used in manie of these so homelie cottages, in so much that one of no small reputation amongst them saide after this maner: 'The English, (quoth he), haue their houses made of sticks and durt, but they fare commonlie so well as the king.' Whereby it appeareth, that he liked better of our good fare in such coarse cabins, than of their own thin diet in their prince-like habitations and palaces. In like sort as euerie countrie-house is thus apparelled on the outside, so is it inwardlie diuided into sundrie roomes above and beneath; and where plentie of wood is, they couer them with tiles, otherwise with straw, sedge, or reed, except some quarrie of slate be neere hand, from whence they haue for their monie so much as may suffice them.

"The claie wherewith our houses are impanelled, is either white, red, or blue; and of these, the first dooth participat verie much with the nature of our chalke, the second is called lome, but the third eftsoones changeth colour so soone as it is wrought, notwithstanding that it looke blue when it is throwne out of the pit. Of chalke, also, we haue our excellent asbestos, or white lime, made in most places, wherewith being quenched, we strike ouer our claie-workes and stone-wals, in cities, good townes, rich farmers' and gentlemen's houses."*

The exterior of the Dog-Kennel illustrates the manner of building in "woodie soiles."† So perfect a picture drawn by our old historian of

* Harrison's Description of England.

† And may be taken as a specimen of domestic architecture prior to the Tudor period, continued for a while afterwards. *Old Chamber* was burned in the reign of Henry VI.

these houses and those of the “fennie countries,” the mode of plastering, and materials used for that purpose, requires no comment; but it may be added, that dwellings of the former kind were often described as “*goodlie frames of tymber*,” and “*chamber-houses*.” Watson, in his History of Halifax, says, “OLD CHAMBER was supposed to have been the habitation of Pilkington, seneschal and rector of Sowerbyshire;” the ground of his supposition is, that it was a chambered house, which Thoresby observes, “was a rare matter of old amongst the Sylvicolæ, in the forest of Hardwick,” where the “chaumer-mon” signified an inhabitant of a chambered house. The common manner of building such houses was to make all the conveniences on the ground-floor.

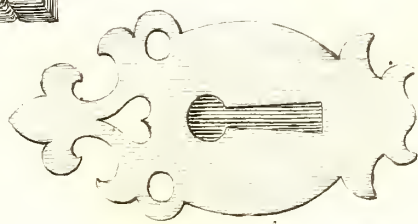
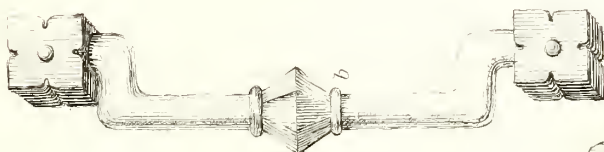
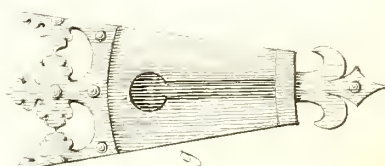
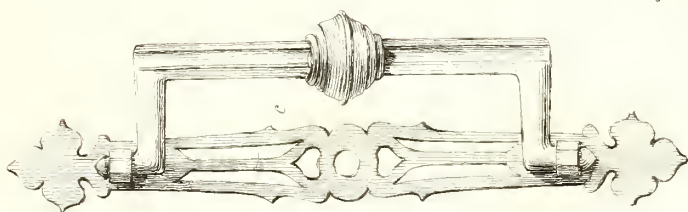
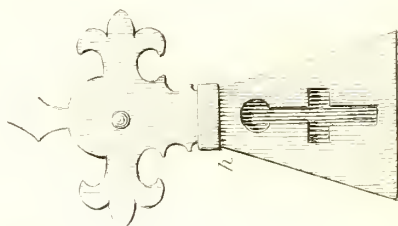
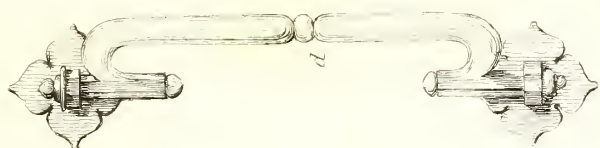
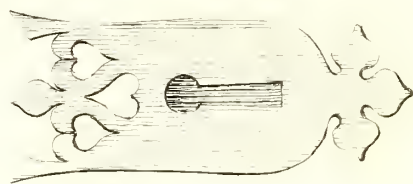
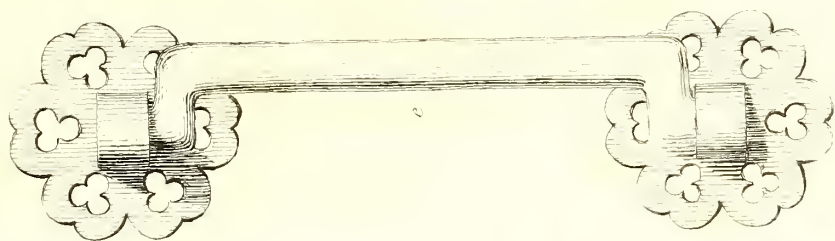
The Dog-Kennel is the only Design in the Volume in which thatch is introduced: the month of May is recommended as the proper season for repairing such roofing.

“Where houses be reeded, (as houses have need),
Now pare off the mosse, and go beat in the reed:
The juster ye drive it, the smoother and plaine,
More handsome ye make it, to shut off the raine.”

Tusser Redivivus, 1744.

For an additional Plate, showing the sunk fence and general arrangement of the courts and buildings, see Illustrations at the end of the Volume.

PLATE X.—*Examples of Door-handles, Escutcheons for Key-holes, &c.*—Attention even to such details is essential. The authorities for the annexed Plate are, Henry the Fifth’s Chantry, Westminster Abbey; King’s-College Chapel, Cambridge; Henry the Seventh’s Chapel; and St. Michael’s Church, Coventry. These articles were of the same character both in ecclesiastical and domestic structures.



Ancient locks having been superseded by the more convenient and secure mortise-locks of modern days, it is unnecessary to give examples, or many curious and elaborately ornamented specimens could be found : one in Henry the Seventh's Chapel is remarkable for its beautiful tracery ; and another on the hall-door at Beddington, in Surrey, is worthy of notice ; on the latter, as well as very highly wrought tracery, are the arms and supporters of King Henry VIII.

The bed-chamber locks and bolts of our monarchs seem to have been *movables*. In "The Privy Purse Expenses of King Henry the Eighth," recently published, with introductory remarks, and illustrative notes by Mr. Nicolas, (the number of whose antiquarian works is only equalled by their interest and value,) we find, among other disbursements of a similar kind, the following :

1532, <i>July</i> .	Item, paide to the smythe that caryeth the lock aboute w ^h the king in rewarde	vijjs. vjd.
<i>Sept.</i>	Item, paide to the smythe for bolts and rynges for the kinges chambre-dores, all the time of the progresse	xls.
<i>Dec.</i>	Item, paide to the smythe that caryed the lock to Calys, and for his charge all the way	xlvijs. viij <i>d</i> .

It would also appear that bed-chamber doors had sometimes a plurality of locks ; and that one was called the " privy lock." A note in Nichol's Progresses has this passage, "The Lady Elizabeth hearing the privy lock undo, ran out of her bed to her maidens."

The device of making locks to open by adjusting letters impressed upon them for that purpose, is not a recent invention. In Beaumont and Fletcher's Noble Gentleman, one is alluded to with the word *Amen*.

"A cap-case for your linnen and your plate,
With a strange lock that opens with *Amen*."

Padlocks have indeed been subject to great eccentricity—the ancient fetter-lock is a form not uncommon.

Mr. Fosbrook mentions wooden locks as still existing in the Highlands, so artfully contrived by notches at unequal distances, that they can only be opened by the wooden keys which belong to them, and match the notches.

Holingshed gives the following most incredible account of a lock, made, as he says, in 1579. “ This yeare, in the moneth of Maie, Marke Scaliot, blacke smith, citizen of London, borne in the parish of St. Clements Dane, without Temple Bar, and now dwelling in Cornehill, neere vnto Leaden-hall, for triall of workemanship, made one *hanging locke of iron, steele, and brasse*, of eleven several peaces, a pipe keie filed three square, with a pot vpon the shaft, and the bow with two esses, all cleane wrought, which weied but one graine of gold, or wheat-corne—a thing almost incredible, but that myselfe, (amongst manie others,) have seene it, and therefore must affirme it to be true.”*

* Chronicles, vol iv. page 406.

SECTION III.

“ A man that builds a prettie house in sweete and holsome ayre,
With goodly rowms, and choise of place, and windows large and fayre,
Shall heer his neighbour streight dispraves the seate and eke the fraem ;
Yet hee that praets wants wealth and wit, and cannot mend the saem.”

Churchyard.

THE principal subject of this Section is a Design applying Henry the Eighth's style of building to the exterior, without reference either to the forms or arrangements of ancient plans.*

The general character of the details is taken from Hampton Court and Hengrave Hall.

* Andrew Borde, in his *DIETARIE OF HELTHE*, gives rules for planning and building a house. He supposes a quadrangle, and directs the gate-house or tower to be exactly opposite to the porch of the hall; the privy chamber to be annexed to the chamber of state; a parlour joining to the buttery and pantry at the lower end of the hall; the pastry-house and larder annexed to the kitchen. Many of the chambers to have a view into the chapel. In the outer quadrangle to be a stable, but only for horses of pleasure; the stables, dairy, and slaughter-house, to be a quarter of a mile from the house. The moat to have a spring falling into it, and to be often scoured. An orchard of sundry fruits is convenient; but he rather recommends a garden filled with aromatic herbs. In the garden a pool or two for fish. A park filled with deer and conies. “ A dove-house also is a necessary thing about a mansyon-place; and, among other thynges, a *payre of buttes* is a decent thyng about a mansyon. And otherwise, for a great man necessary it is for to passe his tyme with bowles in an aly; when al this is finished, and the mansyon replenished with implements.”

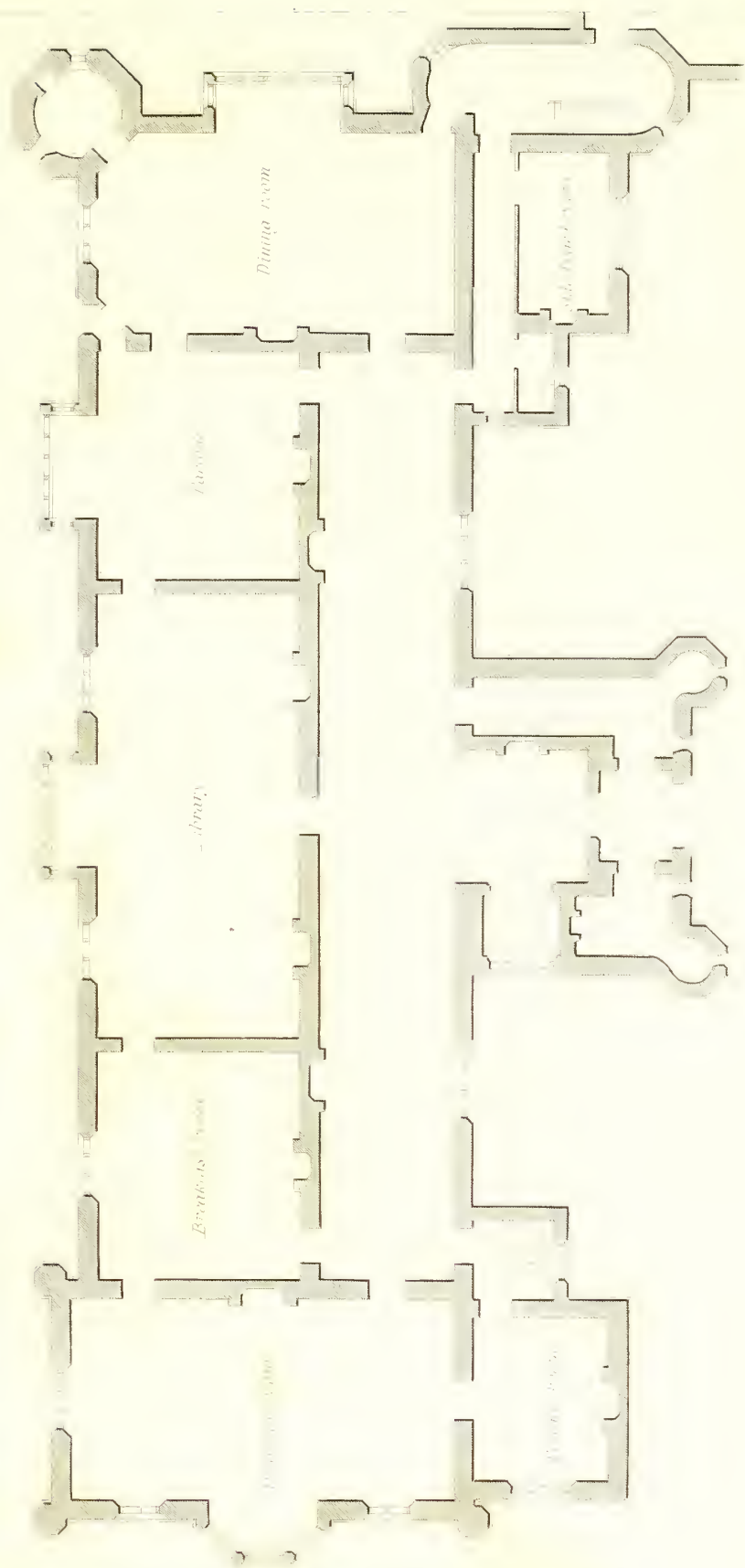
Lord Bacon's directions for building a house:—

“ I say you cannot have a perfect palace except you have two several sides; a side for the

PLATE XI.—**The Plan** includes an entrance-porch and vaulted corridor, communicating with the drawing and dining-rooms at each extremity; and the breakfast-room, library, and parlour, which occupy the intermediate space. The staircase is a peculiar feature in this house: the steps wind round the inside of the central projection, over the

banket, as is spoken of in the book of Hester, and a side for the *household*; the one for feasts and triumphs, and the other for dwelling. I understand both these sides to be not only returns, but parts of the front, and to be uniform without, though severally partitioned within, and to be on both sides of a great and stately tower in the midst of the front, that, as it were, joineth them together on either hand. I would have on the side of the *banket*, in front, one onely *goodly room* above stairs, of some fourty foot high. On the other side, which is the *household* side, I wish it divided first into a hall and a chapel, both of good state and bigness, and those not to go all the length, but to have at the further end a winter and summer-parler, both fair; and under these rooms, a fair and large cellar sunk underground; and likewise some privy kitchens, with butteries and pantries, and the like. As for the tower, I would have it two stories, of eighteen foot high a-piece, above the two wings, and divided into rooms as shall be thought fit; the stairs, likewise, let them be upon a fair open newel, and finely railed with images of wood, cast into a brass colour. I understand the heighth of the first stairs to be sixteen foot, which is the heighth of the lower room.

“Beyond this front there is to be a fair court; but three sides of it to be of a far lower building than the front. And in all the four corners of that court fair staircases, cast into turrets on the outside, and not within the row of buildings themselves. But these towers are not to be of the heighth of the front, but rather proportionable to the lower buildings. Let the court not be paved, for it striketh up a great heat in summer, and much cold in winter; but only some side alleys, with a cross, and the quarter to graze being kept shorte. The row of return on the *banket* side, let it be all stately galleries; let there be three or five cupolas in the length of it, placed at equal distances, and fine-coloured windows of several works. On the household-side, chambers of presence and ordinary entertainments, with some bed-chambers; and let all three sides be a double house, with thorow-lights on the sides, that you may have rooms from the sun both for forenoon and afternoon. Cast it also that you may have rooms



porch and porter's room, to a picture-gallery; thence to bed-chambers, and other apartments on that floor. To have shown the domestic offices would have reduced the scale too much: they are connected with the great door by a passage under the corridor.

both for summer and winter, shady for summer and warm for winter. For *inbowed* windows, I hold them of good use; for they be pretty retiring-places for conference; and, besides, they keep both the sun and wind off; for that which would strike almost through the room, doth scarce pass the window: but let them be but few, four in the court on the sides onely.

“ Beyond this court let there be an inward court of the same square and heighth, which is to be environed with the garden on all sides; and in the inside cloistered upon all sides, upon decent and beautiful arches, as high as the first story, and paved as the other court was. The buildings to be for privy lodgings on both sides, and the end for privy galleries. And thus much for the model, save that you must have, before you come to the front, three courts, and a green court plain, with a wall about it; a second court of the same, but more garnished with little turrets, or rather embellishments, upon the wall; and a third court to make a square with the front; but not to be built, nor yet enclosed, with a naked wall, but enclosed with *terrasses*. As for offices, let them stand at some distance.”

Warton informs us that Chaucer's house was a quadrangular stone mansion at Woodstock, in Oxfordshire; and commanded a view of the ancient, magnificent, royal palace. Its last remains, chiefly consisting of what was called Chaucer's bed-chamber, with an old carved oaken roof, evidently original, were demolished about fifteen years before the time of his writing, or about the middle of the eighteenth century.

The plan, so frequently used in the days of Queen Elizabeth, of a long front, with projecting wings and central porch, somewhat resembling in form the letter E, is said by modern fanciful writers to have been adopted in compliment to her Majesty, as bearing reference to her initial.

PLATE XII.—*View from the North-East Angle.*—Carving is again sparingly introduced; and, as in the quadrangular design, confined to the turrets, oriels, and gargoyles. The latter are mere semblances of spouts, introduced as characteristic ornaments: the water, instead of being so discharged, as was anciently the practice, is now conveyed by pipes and drains to some distance from the foundation.

Even these details, unimportant as they may appear, have been thought worthy of poetical commemoration, Lydgate says,

——“ Every house roobed was with lead,
And many a gargoyle, and many a hideous head,
With spouts thorough.”

Nor were these the only parts of ancient buildings where architecture was indebted for aid to the sister art, sculpture. Many were profusely embellished with historical and mythological subjects. In one of the courts of the palace of Nonsuch, all Ovid's *Metamorphoses* were cut in stone under the windows.*

It was customary to mark the entrances to sheriffs' and magistrates' houses by ornamented pillars—sometimes painted and gilt,—called “sheriffs' posts,” on which were pasted proclamations, and such other public notices as were promulgated by those officers.

“He set up his bills here.”—*Cymbeline*.

“He says he'll stand at your door like a sheriff's post.”—*Twelfth-Night*.

“How long should I be ere I put off

To the Lord Chancellor's tombe, or the shrive's posts.”

Every Man out of his Humour.

* Hearne, Coll.



J. E. Hunt Arch.

London. Published by Longman, & Co. Paternoster Row. 1840.

“ The posts of his gate are a painting too,” *i. e.* he will soon be a sheriff.

Old Comedy, by Thomas Dekkar.

“ If ever I live to see thee sheriff of London,

I'll gild thy posts.” — *Woman never vex'd.*

“ A pair of such brothers were fitter for posts without doors, indeed, to make a show at a new magistrate's gate.” — *Widow.*

“ My lord-maior's posts must needs be trimmed, against he takes his oath.”

To the Painter's Owle's Alm. p. 52. (Nare's Gloss.)

On entrance to office, it was usual with such functionaries to cause their posts to be new painted.

There are two posts of this description, beautifully enriched, yet standing at the door of Hengrave Hall ; but the practice of publishing official documents in this manner having been long discontinued, their introduction in buildings now would be useless.

PLATE XIII.—View of the principal Turrets, Door, and Oriel-Window, on a larger scale.

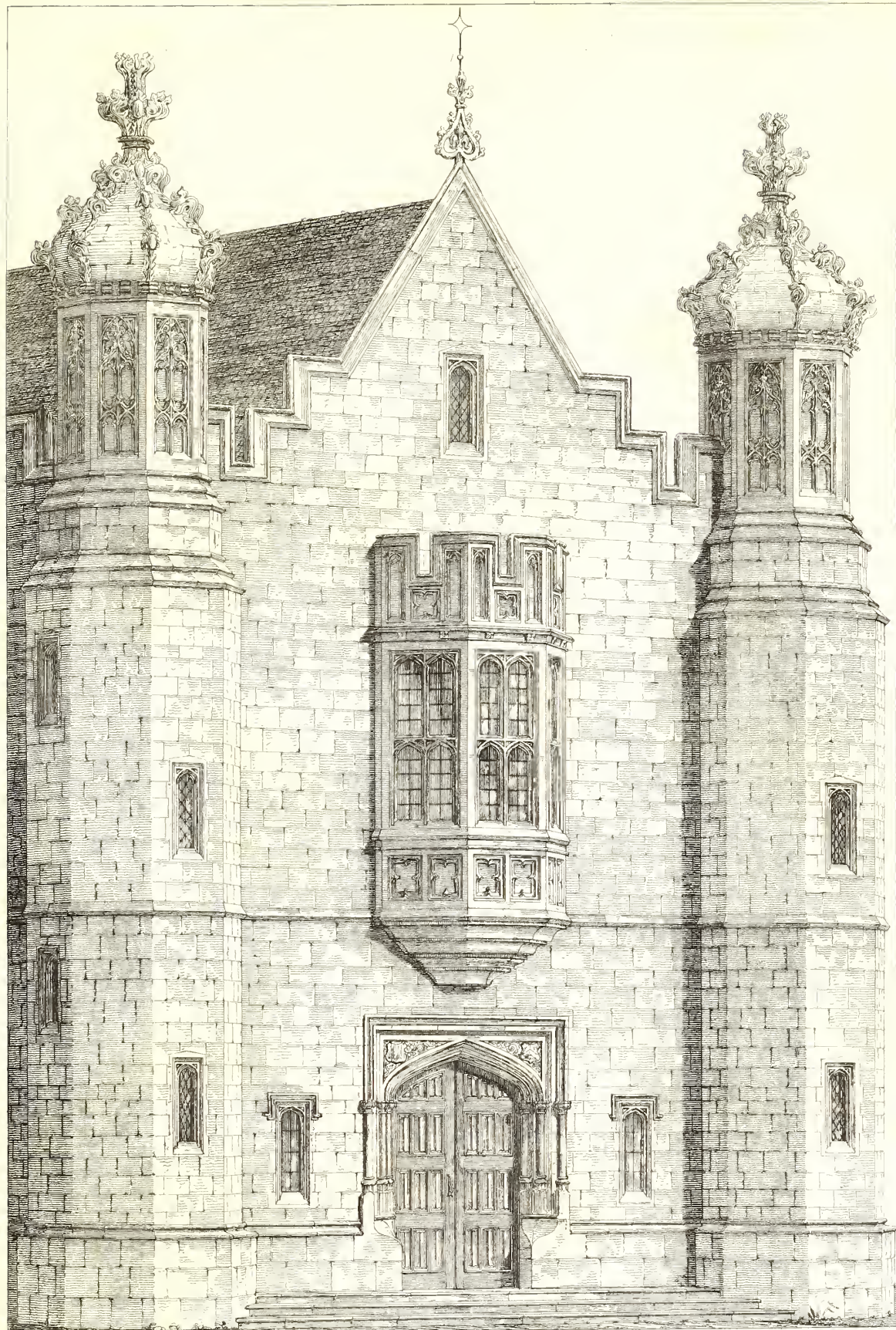
The word oriel has been discussed by almost every writer on this class of antiquities, without any one arriving at a satisfactory result. Since the term is accepted, it would be folly to pursue an inquiry, which if elucidated, could not be said to be of any real utility.

There cannot, perhaps, be conceived an architectural form more cheerful to the interior, or more decorative to the exterior of a building, than an oriel window, to say nothing of its splendour, when the glass is “*floryssed with imagerye*,”* the magnificence of which it so admirably displays.

Two of the most florid examples extant are at John of Gaunt’s palace, Lincoln, and at Hengrave Hall, Suffolk: the former does not belong to the period embraced by this work, but its beauty and purity irresistably claim attention. The latter, though exceedingly picturesque and fanciful, is less pleasing to an antiquary, from being strongly imbued with the Italian manner of embellishment.

Sir John Cullum, a very sensible writer on English antiquities, in his “History of Hawsted,” speaking of the situations of windows, says, they were in general spacious, but placed high above the floors; and that the reason for so elevating them was an opinion which prevailed, that they ventilated the apartments better when open than low ones; and that when shut, the air they admitted was less felt. “This,” he adds, in a note, “I am aware is a doctrine that has of late been combated by some French philosophers, who inform us, that,

* Syr Libeaux Diasconios.



J.F. Hunt Arch.^o

London. Published by Longman & Co. Paternoster Row, 1829

from experiments made in hospitals, they find that the unwholesome vapours issuing from invalids do not mount to the top of the apartments, but are suspended not much above the evaporating bodies.”

Kitchens which are only ventilated at the top, not having windows in the walls—and even with them, if too high up—are never free from dust. It has been ascertained, that from the great rarefaction of the air in such apartments, vapours, and particles discharged from stewing-stoves, will not rise to the ceiling; but, if not carried off by apertures a few feet above the level of the stoves, hover about for a time, and descend.

Nothing can be more inconvenient—and therefore out of place—than pointed windows (ecclesiastical features) in ordinary sitting-rooms. In the first place, there can be no shutters, consequently no security, above the springing of the arch; and in the next place, the curtain draperies must of necessity be so deep as to obscure all the glass above that level, and deprive the apartment of its due share of light, unless indeed the windows be out of all proportion in size or number. Palpable as this error surely is to the meanest observer, modern builders most unaccountably persist in it; and that, too, after admonition.*

There has not, probably, been any other improvement in building so decided as that which has taken place in the way of glazing windows. In point of cheerfulness, warmth, and cleanliness, the modern manner is infinitely better than the ancient; although the eye of an antiquary finds

* The pertinacity with which this practice is adhered to, even by men who are reputed to know better, reminds one of a tale told of an obstinate priest, who, although admonished of his mistake, would always read in the Latin service of the mass, *Mumpsimus* for *Sumpsimus*; and refused to alter it, having, as he observed, “no liking to new fashions.”

it difficult to acknowledge any mode to be so characteristic as the old-fashioned quarry.

Sashes hanging by weights were introduced in the reign of Charles II.

PLATE XIV.—*Interior of an Oriel*, showing the style of Painted Glass in the Tudor times.

Stained Glass has been a favourite theme with English poets ; and entered into most of their descriptions of palaces, houses, &c.

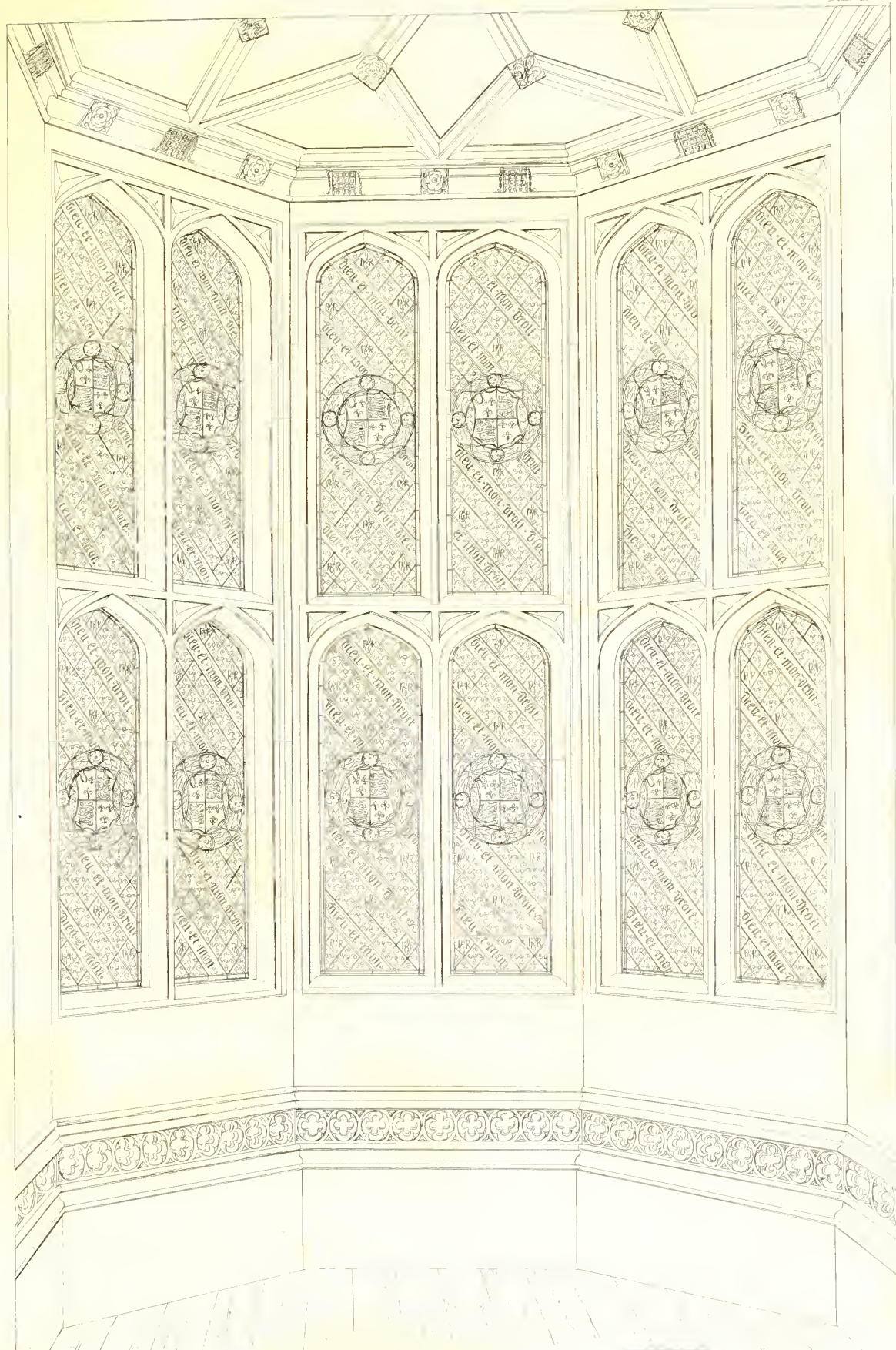
The author of the *Squire of Low Degree* paints the oriel of the King of Hungary's daughter as glazed with " roiall glas, fulfylled with ymagery." Chaucer, in his *Dream*, fancies the windows of the chamber where he lay

—————" wel yglased,
Full clere, and not an hole ycrased,
That to beholde it was grete joy ;
For wholly all the story of Troy
Was in the glaisinge ywrought thus,
Of Hector, and king Priamus."

And Piers Plowman, speaking of a monastery he visited, belonging to a fraternity of Carmelite friars,* says, there were

* One of the pretences under which mendicant friars obtained benefactions from superstitious people, was a promise to have their portraits, kneeling to Christ, painted and placed in the windows of their churches.

" And mightes thou amenden us with money of thyne owen,
Thou shouldest knely before Christ in compas of gold,
In the wyde window westward, wel neigh in the middell,"—*Crede*.



“ Wynde wyndoloves ywrought ywriten ful thicke*
 Shynen† with shapen shelds, to shewen aboute,
 With merkes of merchauntes ymedeled betwene,
 No than twentie and two, thyse ynoumbred;
 There is non heraud that hath half swich a rolle.”‡

The marks of merchants here alluded to are thus described by Warton: “ Mixed with the arms of their founders and benefactors, stand also the marks of merchants and tradesmen, who had no arms, but used *marks* on a shield, like arms. Instances of this sort are very common. In many places, in Great St. Mary’s Church, Cambridge, such *shield of mark* occurs. The same may be seen in the windows of the great shop on the market hill.” In an ancient System of Heraldry in the British Museum, we find the following illustration under a shield of this sort: “ Theys be none armys, but a *marke* as *marchaunts* vse, for every mane may take hyme a marke, but not armys without an herawde or pureyvaunte.”§

Lydgate also speaks of “ vignettes running in casements.”

As well as sacred and profane history, romance, and heraldry, rural and domestic affairs sometimes formed the subjects of these splendid adornments. An old house is mentioned as standing at Chilwell, in Nottinghamshire, towards the latter end of the last century, “ in which there remaineth as an ancient monument, in a great window of glasse, the whole order of planting, prugning, stamping, and pressing of vines.”

* With texts and names.

† Coats of arms of benefactors.

‡ Such a roll.

§ MSS. Harl. 2259, 9. fol. 110.

A poet of our own time enchantingly depicts the beauty of a painted window :

“ A casement high and triple-arch’d there was,
 All garlanded with carven imageries
 Of fruits, and flowers, and bunches of knot-grass,
 And diamonded with panes of quaint device,
 Innumerable of stains and splendid dyes,
 As are the tiger-moth’s deep damask’d wings;
 And in the midst, ’mong thousand heraldries,
 And twilight saints, and dim emblazonings,
 A shielded scutcheon blush’d with blood of queens and kings.

“ Full on this casement shone the wintry moon,
 And threw warm gules on Madeline’s fine breast,
 As down she knelt for heaven’s grace and boon;
 Rose-bloom fell on her hands, together prest;
 And on her silver cross pale amethyst,
 And on her hair a glory like a saint :
 She seemed a splendid angel, newly drest,
 Save wings, for heaven.”

The author is indebted to Mr. Willement for the following short Essay on Stained Glass; a kindness the more thankfully to be acknowledged, from Mr. Willement being himself engaged in a history of that delightful art by which it is produced:—

“ Stained Glass formed too prominent and beautiful a feature of architectural decoration in the Tudor times, to excuse its being passed over without observation; it must, however, be kept in mind, that the period under consideration forms but a very limited portion in the general history of this fascinating art, and that during the course of its decay.

“ In the larger ecclesiastical structures, as in the domestic chapels of the Tudor times, were introduced the usual representations of prophets, apostles, and saints, placed on pedestals, with their distinguishing emblems; their names, or passages from Scripture, being inscribed on labels, which were profusely thrown about, through the intricacies of the subject. The proportion of white glass, both in the grounds and draperies, being, however, much greater than in windows of an earlier date.

“ In the great halls, and in some of those apartments devoted to the more retired occupation of the family, heraldry held the chief, and indeed almost the exclusive place. The window openings were filled either by plain glass, cut into fanciful shapes, conjoined by lead in various kinds of fret-work, or by the simple quarry, sometimes plain, but more frequently bearing a badge, device, or cipher. It was not unusual at this time, and indeed somewhat earlier, to repeat in diagonal lines the motto of the family, written in the long black letter of the time; on these kinds of ground each bay contained a square panel, or perhaps more frequently a circle, on which was placed the quartered or impaled escutcheon, surrounded by a broad wreath of foliage, banded at intervals, and adorned at the sides, top, and bottom, by roses, or by ornaments in the Florentine style. We often find the interior of the wreath occupied by profile portraits of the monarch, his consort, or the proprietor of the mansion; these are frequently to be found repeated on the carved wainscoting. During the reigns of Mary and of Elizabeth, the ornamental grounds were rarely used, the openings were generally filled by plain, clear glass, cut in the simple lozenge form, the decorative parts consisting of large ovals, containing numerously quartered coats, in shields of the most extravagant outline, with fruit or flowers intermingled; both the drawing and colour being

much more fanciful than correct. Large lozenges, on which sun-dials were adapted to the particular aspect, were in very frequent use; and as clocks and watches were not very general, the practice must have been of considerable utility.

“ As the architecture of Italy became the fashionable model for the buildings of this country, stained glass was gradually neglected; though heraldry still lingered as a decoration to the windows of the great halls; but these evidently prove that this art did not receive encouragement sufficient to make it worthy the attention of clever practitioners. Some few examples in illustration of the foregoing remarks are added:—

“ ECCLESIASTICAL, OR IN PRIVATE CHAPELS.

“ King’s College, Cambridge. The windows at the east end, and on the south and north sides, contain passages, in parallel lines, from the Old and New Testaments; the architectural ornaments are Florentine. Although from these windows it might be difficult to select any division that would satisfy the spectator as a picture, yet the judicious contrast of the several colours, and the propriety in the arrangement of the designs to suit the architectural divisions of the windows, produce a general effect altogether unequalled. In the smaller chapels attached to King’s College Chapel, the glass is relieved generally by pale yellow and brown, with some few heraldic embellishments in the brighter tints; the lower openings are filled by quarries bearing the daisy, fleur-de-lis, or letters tied together by cords thrown fantastically through the openings.

In Henry the Seventh’s Chapel, at Westminster, the upper points of the windows are decorated with the rose, portcullis, feather, and other badges of royalty; in the lower divisions are quarries bearing

the crowned initials of Henry and his queen. In each bay, the arms or a badge beneath the royal crown, is placed on a panel of angular form, edged by some strong tint of red, blue, or green.

In the east window of the chapel at Haddon Hall, the centre opening is occupied by the crucifixion; and at the sides are the figures of the evangelists. These are on a ground formed by ornamented quarries, and in the lower part of each division is an angel holding a shield, with the names of the quarterings on a label.

“ For domestic examples of this period, we can refer to several specimens engraven in Dugdale’s Warwickshire, particularly to the windows of the great hall at Chesterton. In one of these, elaborately quartered escutcheons are sustained by angels; in another, the successive matches of the family are displayed on banners, each held by the “beaste,” or, as we now call it, the supporter.

“ At Hever Castle, Kent, the only remaining glass is in circles of rich foliage of white and yellow on a ground of black, within which are shields of arms. At Lullingstone, the circular ornament is composed of branches of the peach-tree, with the letter *æ*, an indifferent pun on the name of Pechie.

“ In the parlour at Haddon Hall, the windows are fancifully glazed with clear glass, the two windows in the same room differing in pattern. In the large one at the end of the apartment, there are four square compartments of arms, surrounded by scrolls and foliage.

“ There is yet remaining in a curious house at Canterbury, assigned by tradition to Sir Thomas More, a long gallery, lighted by a window extending through the whole length of the apartment; in each opening were several diagonal inscriptions in black, edged with pale yellow. This species of decoration was in use during the reign of Henry VI. as is evident from the glass yet remaining in the hall at Ockwells, Berkshire;

and that it was not entirely abandoned in the reign of James, we have proof in the windows of Abbot's Hospital, at Guildford; intermediate examples are far from being rare.

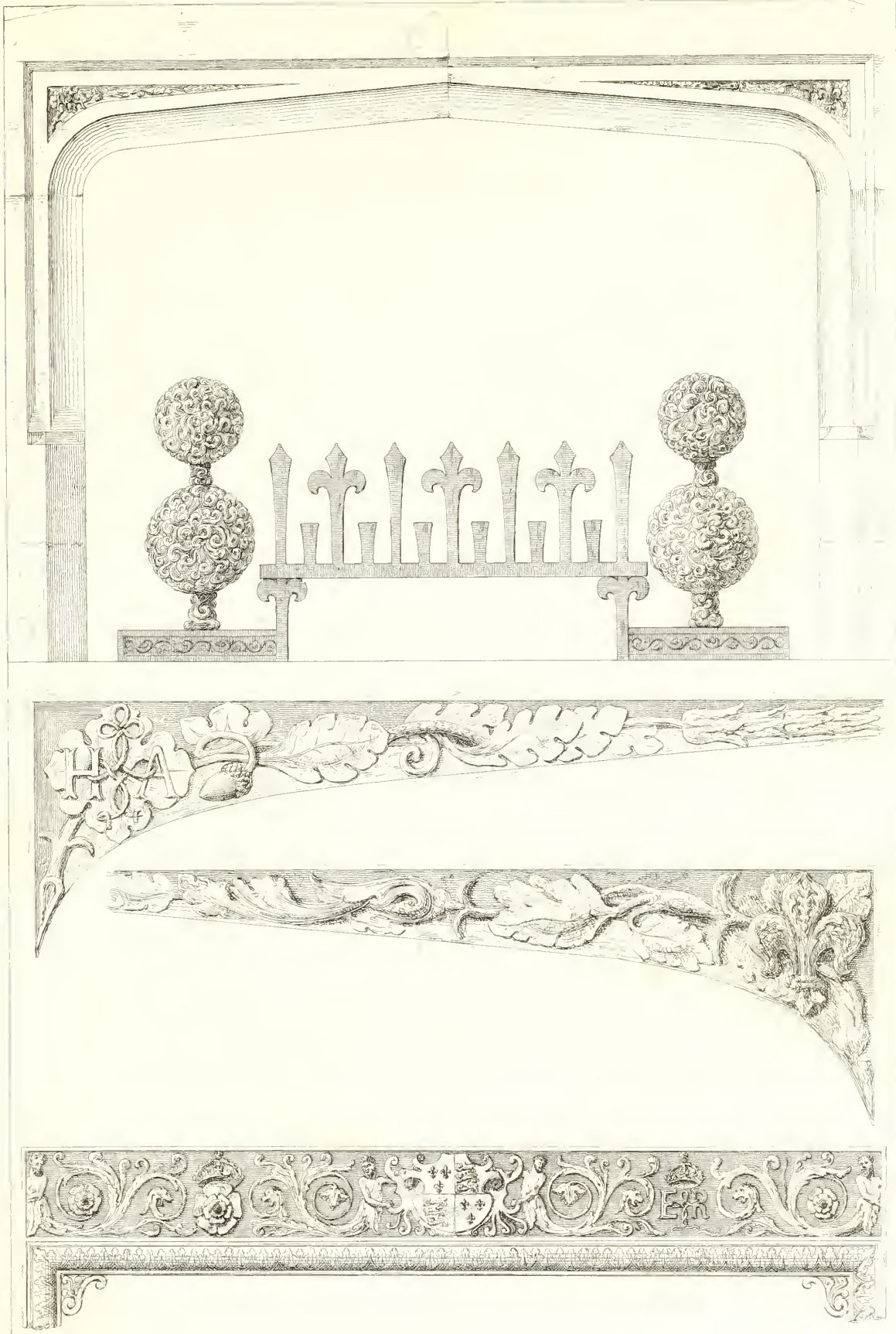
“In the gallery of Haddon Hall, which is in the style prevalent during the reign of Elizabeth, we find that the only ornaments on the windows are shields of many quarters, either with or without supporters, mixed with festoons and garlands, and generally accompanied by the date. The arms do not always appear to be those of the family exclusively, but frequently those of the monarch, the leading courtiers, or ennobled neighbours of the owner, are to be found in the most prominent places.”

PLATE XV.—**A Chimney-Piece.**—Although fire-places were in use long before the art of flue-building was known, their number was very limited even in great houses so late as Elizabeth's reign. A “chamber with a chimney” was then a distinguished apartment; and one of the halls at Oxford was formerly called “Chimney Hall,” from having such an accommodation.* In 1574, Elizabeth intending to visit Archbishop Parker's palace at Croydon, Bowyer, a gentleman of the black rod, was sent there to prepare for Her Majesty's reception. He reported that he did not know “where to place Mr. Hatton; and for my Lady Carewe, here is no place with a *chimney* for her, but that [she] must ley abroad by Mrs. Aparry and the rest of the privy chambers. For Mrs. Shelton, here is no rooms with *chimneys*; I shall stay one chamber without for her.”†

There are several records of chimney-pieces being set up for the

* Warton.

† Ducarel's History of Croydon.



purpose of commemoration. “ In an outer ward of Pembroke Castle,’ says Leland, “ I saw the chambre whir King Henry VII. was born in, *in knowledge of which a chimmeney is new made*, with the arms and badges of Henry VII.”* In 1368, a Paduanese nobleman paid a visit to Rome; his name was Francesco da Carraro. Being lodged at the sign of the Moon, an inn of note, he found that the fire was kindled, according to the custom of that city, in a *brazier*, placed in the middle of the room; whereupon he sent for workmen, and caused two chimneys to be constructed in the manner of those in use at Padua. Over these, which were the first ever erected in Modern Rome, he placed his arms as a memorial of the event.†

The chimney-piece of the great chamber was a feature of the proud baron’s house, in which he seldom failed to display his heraldic insignia; and its capacious size, unlike those of the present day, afforded sufficient space for that purpose. Two remarkable specimens of the fifteenth century, profusely decorated in this manner, are yet left at Tattershall Castle, Lincolnshire,‡ built by Ralph, Lord Cromwell, lord treasurer. In one of them there are no fewer than eleven coats, referring to his pedigree; and eight compartments filled with purses—his badge of office. Nor were chimney-pieces less splendid in their architectural embellishments. The deficiency of costly material was generally supplied by elaborate masonry.

—————“ *perben*
With crocketes on corneres.”

“ *Endilong with knottes graben clere.*”

* Rev. T. D. Fosbroke.

† Beckmann’s History of Inventions.

‡ Plates of these are given in “ Pugin’s Specimens of Gothic Architecture,” the best work of the kind yet published. The literary part, with an excellent glossary, by Mr. E. J. Willson.

Inferior apartments, in most instances; had only a *mantel-tree* across the opening supporting the chimney-breast. These beams were massy, and frequently ornamented with rude carving. In the Antiquarian Repertory, one is represented with a large bowl carved upon it, bearing the motto “*wass-heil*” on one side, and on the other “*drincheille*.”

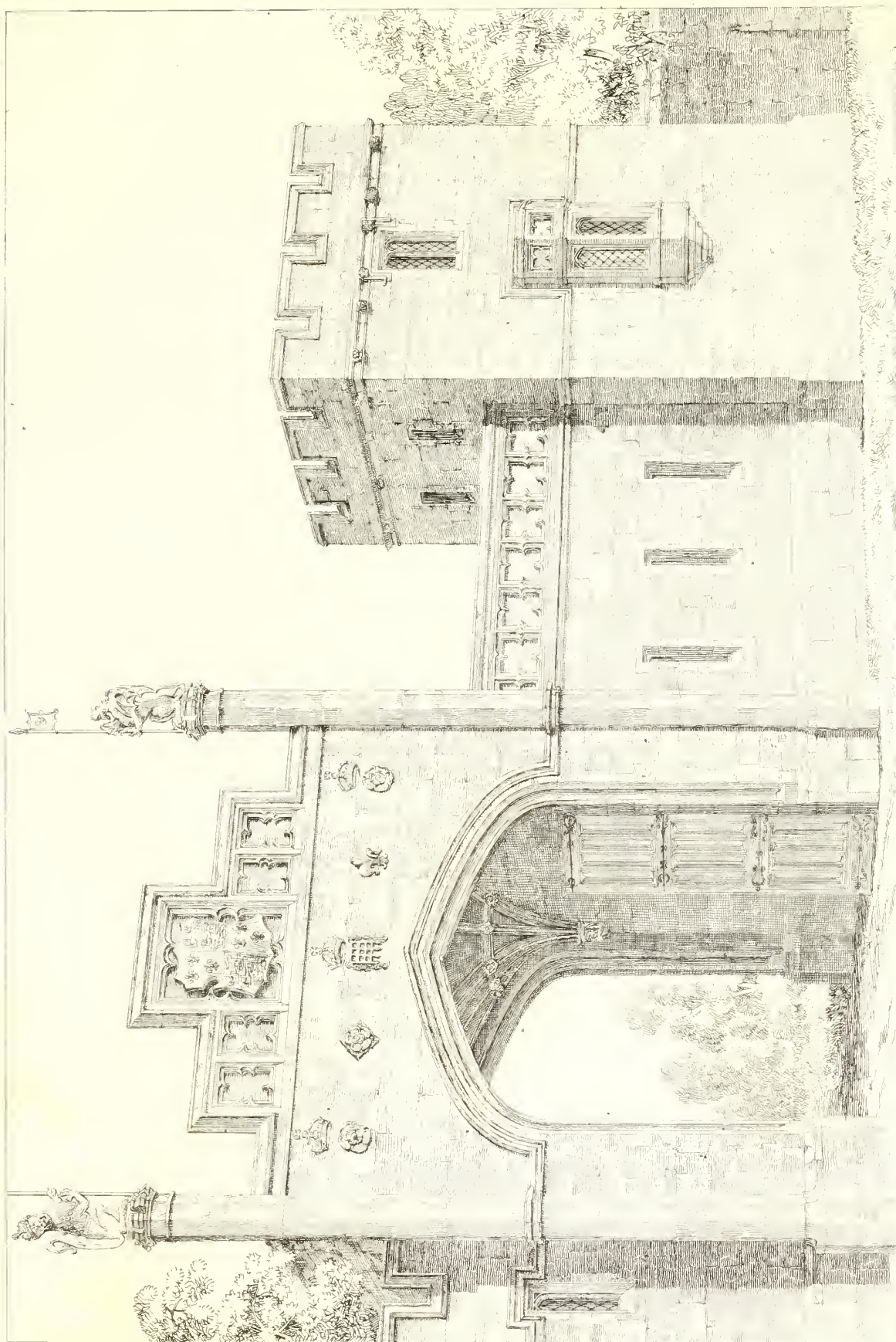
In Elizabeth’s reign, the fashion of making chimney-pieces very large, and in the style of contemporary monuments, wrought in English marble or alabaster, with panels enclosing pictures, prevailed. In Imogen’s Chamber, the chimney-piece bore the representation of

“Chaste Diana bathing.”—*Cymbeline*.

PLATE XVI.—~~The Gate-House~~.—This Design, after the manner of Wolsey’s style, admits of a profuse display of heraldic badges, decorations which have, from the introduction of the science, been greatly esteemed—especially by the Tudors; and from their peculiar advantage of combining adornment with utility, are the most suitable embellishments for this species of architecture; but sadly out of place, when applied either to Grecian or Roman edifices. Nothing so satisfactorily establishes the dates of structures, as the cognizances of their builders; and few subjects present such ample scope for the exercise of taste in their disposition.

Sculptured arms were first used as enrichments to ecclesiastical architecture: the earliest existing instance of their application are the shields of the founders in Westminster Abbey Church, placed there soon after the introduction of hereditary coat-armour.

Badges, which could only be derived from superior dignity, were



symbols more readily understood than heraldic bearings.* As emblems of rank, they were frequently used by noblemen on their privy seals; and often bore no reference to their family arms; but were assumed as being brief, though direct, allusions to their names. Such were the cognizances of

Arundell	a swallow.	Ferrers	a horse-shoe.
Bourchier	a water-bouget.	Grey	a gray or badger.
Brooke	a brock.	Heriz	a herison,
Bottreaux	a buttress.	Lucy	a pike.
Comyn	a garb of Cummin.	Mowbray	a mulberry.
Corbet	a raven.	Vere	a boar (verres), &c.

Of the same nature was the rebus composed by the monks,—carved on the bosses of groined cloisters, in commemoration of abbots, and others who were benefactors.†

Raby Castle presents a very early instance of both the arms and cognizance applied to domestic architecture. Three shields of the Nevilles are upon the Gate-house; and the Bulmer-tower of the same edifice was distinguished by the badge of a bull and two large **B**'s; but the bull has been removed from the tower, and placed over the farm entrance.

The Gate-house of Hilton Castle is adorned with the banner of England, and thirteen shields of the alliances of the barons of Hilton, placed over the arch, and three shields upon each flanking tower.

* “ Whilst you have fed upon my signories,
 Disparked my parks, and felled my forest woods,
 From mine own window torn my household coat,
 Razed out my impress, leaving me no sign —
 Save men's opinions, and my living blood —
 To shew the world I am a gentleman.”

King Richard II. Act III. Scene 1.

† “ Or Prior Bolton, with his bolt and ton.”—*Ben Jonson.*

Westminster Hall, the only part of the royal palace now standing, is marked with Richard the Second's badge of the hart couchant.

Herstmonceaux Castle, in Sussex, has a paneled compartment over the gateway, sculptured with the alant or wolf-dog, holding a banner of the arms of Fiennes, round the staff of which is entwined a scroll, with the motto *LE ROY LE VEVT*.

South Winfield Manor-house, in Derbyshire, built by Ralph, Lord Cromwell, treasurer to Henry VI., is enriched with purses—his badge of office.

On the Gate-house of Maxtoke Castle, in Warwickshire, built by the Duke of Buckingham in the same reign, are the arms of Stafford and Neville, with the antelopes derived from the family of Bohun, the burning nave, and Stafford knot, his own peculiar badges.

Hertford Castle had the arms of King Edward IV., with the bull of the house of Clare as a supporter on the dexter side, and the lion of Mortimer on the sinister.

A Gate-house of Carisbrook Castle, Isle of Wight, built by Lord Widville in the same reign, bears his arms, with the rose of York * on each side.

* Dr. Warburton, on that passage in Shakspeare's Henry VI.

“ From off this briar pluck a white rose with me,”

says,—“ This is given as the original of the two badges of the houses of York and Lancaster; whether truly or not, is no great matter. But the proverbial expression of saying a thing is done under the rose, I am persuaded came from thence. When the nation had ranged itself into two great factions, under the white and red rose, and were perpetually plotting and counterplotting against one another; then when a matter of faction was communicated by either party to his friend in the same quarrel, it was natural for him to add, that he *said it under the rose*; meaning, that as it concerned the faction, it was religiously to be kept secret.”

A fanciful and pleasing theory; but the bishop was no herald, or he would have known

The town-house of the Duke of Buckingham, in the reign of Henry VIII., was known by the badge of the rose, which Shakspeare has noticed. The surveyor who had been employed by Buckingham, in giving evidence against his former master, says —

“ The Duke being at the *Rose*,* within the parish
St. Lawrence Pountney, did of me demand
What was the speech amongst the Londoners.”

Henry VIII. Act I. Scene 2.

New Hall, in Essex, built by Henry VIII. and called Beaulieu, has on its Gate-house the royal arms, with the badges of the rose and pomegranate crowned. This mansion was afterwards granted to the Sydneys by Elizabeth, and their badges of the porcupine, the dragon, &c. are now over the chapel-door.

The arms of the four daughters of the second Lord Percy are sculptured on the octagon towers which form the entrance into the inner ward of Alnwick Castle; which towers were built by their father, about the year 1350.†

Mr. Moule, the author of *Bibliotheca Heraldica*, kindly furnished the following account of the Tudor badges :—

“ The badges of the house of Tudor were either assumed or derived

that the red rose was a badge of John of Ghent, and that it was borne by the Plantagenets even before his time. He married the heiress of the house of Lancaster, whose badge was a red rose.

Edmund of Langley, another son of Edward III., assumed the white rose, in contradistinction from that of his brother.

* The manor of the *Rose* was purchased by the Merchant Tailors' company, and the present school, built after the fire of London, stands on its site.

† Collins's Peerage.

from descent, or alliance ; the red rose was the peculiar distinction of the House of Lancaster, and was borne by Henry VII. as Earl of Richmond.

“ The portcullis was the badge of the Beaufort branch of the same family, assumed by the descendants of John of Ghent, born in the Castle of Beaufort ; and, agreeably to heraldic simplicity, a part of the castle, its most prominent feature, was depicted for the whole. The fleur-de-lis was also a badge of the house of Lancaster, and was introduced, together with the *rose*, in the border of Henry’s arms, as Earl of Richmond. Descended from Cadwallader, the last of the British kings, and deriving from him the name of Tudor, he assumed the badge of the red dragon, Cadwallader’s ensign.

“ After the battle of Bosworth field, Henry took as a badge the Hawthorn bush, crowned, in allusion to the circumstance of the crown being found in a hedge, whence it was taken and placed on his head. (*See title-page.*)

“ The red rose, or rose of Lancaster, he placed on the sun-beams, as the white rose had been by the head of the House of York.

“ This monarch assumed the Tudor rose, or the red rose charged with the white, emblematic of his united claims to the throne, by marriage with Elizabeth, the daughter and sole heir of Edward IV.

“ Upon the marriage of Prince Arthur with Katherine of Arragon, he adopted, in compliment to her, the badges of her house.

“ The castle was an ancient badge of the house of Castile. The pomegranate was also an ancient badge of the house of Grenada.

“ The sheaf of arrows was assumed by the house of Arragon on the conquest of Grenada, which had been achieved by the superiority of the Arragonese archers.

“ The rose dimidiated with the pomegranate, was adopted as being symbolical of the junction of England and Spain.

“ The phœnix in flames was assumed by Edward VI. in allusion to the particular nature of his birth; and was granted by him to the family of Seymour.

“ A white falcon crowned, and holding a sceptre, was assumed by Queen Anne Boleyn as her peculiar badge, and continued by her daughter Queen Elizabeth.

“ The harp, an ancient badge of Ireland, was used by Queen Elizabeth.

“ The rose, environed by the garter with its motto, was a badge of several branches of the Tudor family.

“ All these badges were represented crowned, when borne by the monarch, and were occasionally placed between the royal supporters.”

For several of these, and other badges borne by the Tudors, see Illustrations.

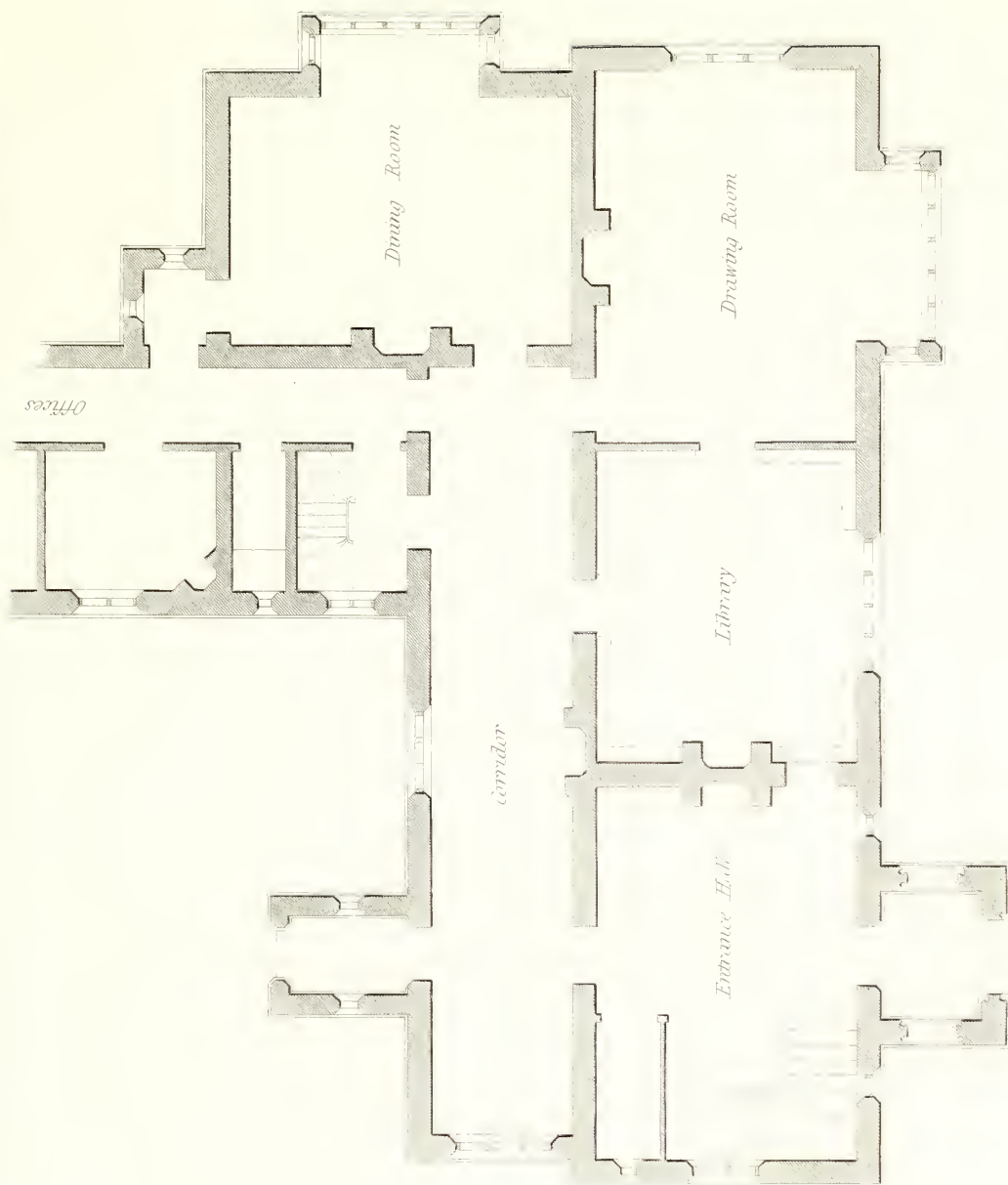
PLATE XVII.—**The Dowry-House.***—The Plan is arranged on a scale of accommodation suitable to the rank of a manorial lord's widow, or a gentleman of lower degree; such, perhaps, as were described by statute in 1535, as that order of society “whose wives wore velvet bonnets.”†

The principal rooms are placed to the south, as being the warmest, and therefore the best aspect in this climate for apartments which are occupied in winter,—a point more essentially necessary to be observed, since it has become the practice to forsake valleys, and select rising grounds to build on. When low, sheltered situations were sought, attention to the disposition of rooms was not so important; but even then there were “summer and winter-chambers.”‡ Nearly all the old houses in England stand on champagne grounds, or between hills, which Harrison thus accounts for: “In this island winds are commonlie more strong and fierce than anie other places of the maine. That grieuous inconuenience inforceth our nobilitie, gentrie, and commonaltie, to build houses in the uallies, leauing the high grounds unto their corne and cattell, least the cold and stormie blasts of winter should breed them greater annoiances: whereas in other regions each one desireth to sett his house aloft on a hill, not only to be seen a farr off, but to cast forth his beames of statelie and curious workmanship into euery quarter of the countrie.” The modern superior method of laying out, and warm manner

* Mr. Baker has given a beautiful vignette view of the Dowry-House at Fawsley, in No. II. of his valuable History of Northamptonshire; and many others of equal interest are to be found appended to manor-houses.

† Barrington on the Statutes.

‡ See Lord Bacon's directions for building a house, p. 45, note.



of finishing rooms, enable us now to obviate all such inconveniences, and to adopt more cheerful as well as more healthful sites.

These remarks are not to be understood as recommending bare, or exposed situations; the top of a hill would, for buildings of this style, be worse than the bottom; they cannot be better placed than in landscapes of rich foliage.

Touching the position of the House and Offices, Mr. Repton recommends the following rules to be observed:

To place the **HOUSE** with its principal front towards the south, or south-east.

The **OFFICES** behind the house; but as they occupy much more space, they, of course, spread wider than the front.

The **STABLES** near the Offices.

The **KITCHEN-GARDEN** near the Stables.

The **HOME-FARM** buildings at rather a greater distance from the house; but to be easily accessible, and connected with the other objects by back roads.

To bring the **PARK** to the very front of the house.

The **FARM**, or land-tillage, whether for use or experiment, behind the house.

And to make the dressed **PLEASURE GROUNDS** to the right and left of the house, in plantations, to screen the unsightly appendages, and form the natural division between the park and farm, with walks communicating with the garden.

These rules are not, however, in all cases applicable. Much of the splendid magnitude of ancient manor-houses would be diminished by severing the offices from the main structure; and as the subordinate buildings may be sufficiently detached from the principal apartments, and yet be externally connected, Mr. Price's observations on the relative

situations of the house and offices, (quoted in page 27 of this Work,) may be considered to be more generally useful with reference to edifices in the old English style of architecture.

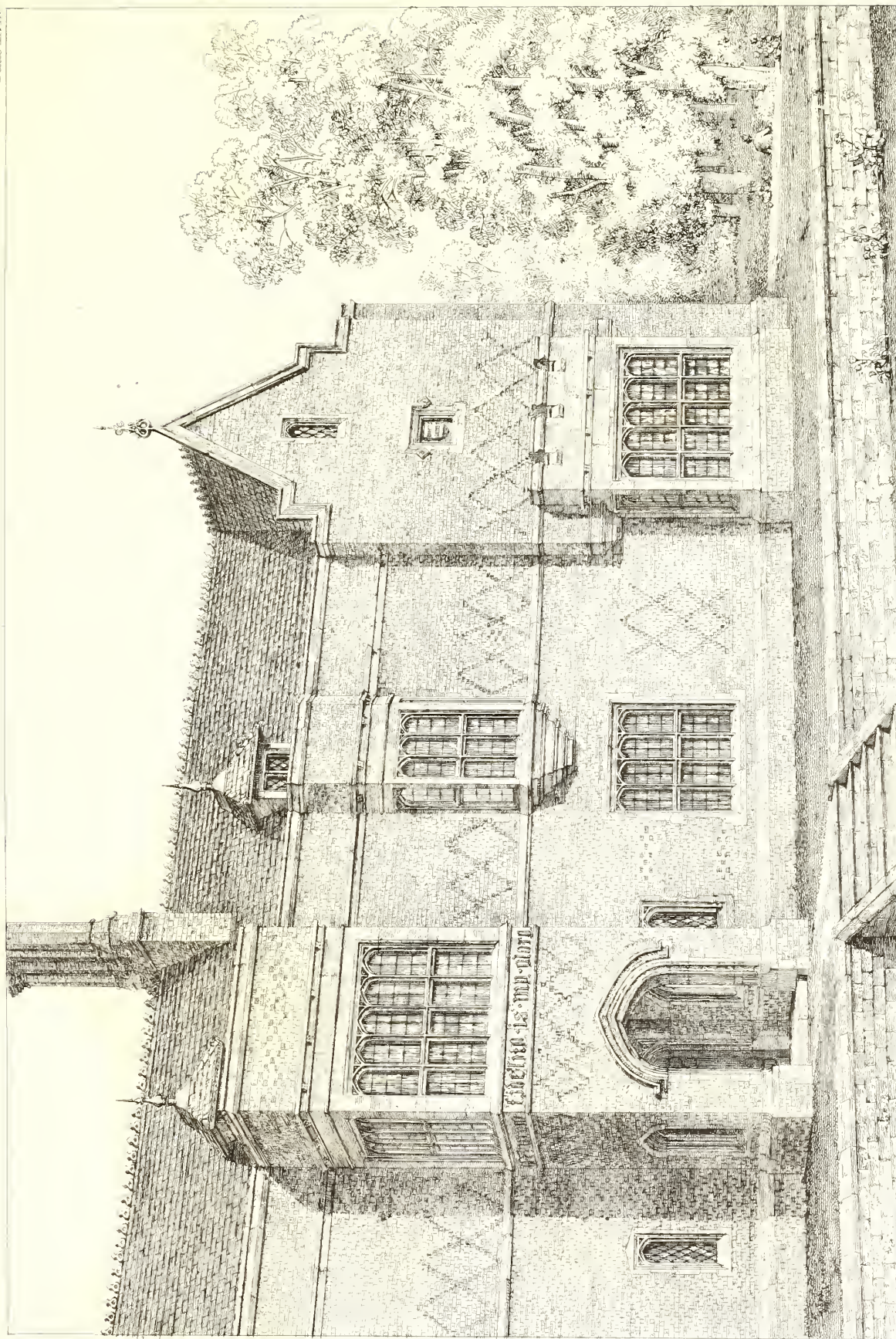
It will not be out of place to notice here Mr. Knight's view of the difference between an ancient and a modern GARDEN.

“ In forming a comparison of the two styles of gardening,” says that gentleman, “ it seems to me, that what constitutes the chief excellence of the old garden, is richness of decoration and effect, and an agreement with the same qualities in architecture: its defect is stiffness and formality.

“ The excellencies of the modern garden are verdure, undulation of ground, diversity of plants, and a more varied and natural disposition of them than had hitherto been practised. Its defect, when considered as accompanying architecture, a uniformity of character too nearly approaching nature: when considered as improved scenery, a want of that playful variety of outline by which beautiful scenes in nature are eminently distinguished.”*

PLATE XVIII.—**Exterior of Dowry-House.**—This Design having but one gable in front, the continuity of ridge-line requires some embellishment, to make it harmonise with the masonry. Roofs in the pointed style of architecture are generally less susceptible of decoration than other parts, as they admit neither of the highly wrought coverings of ancient Greece, nor of the fluted tiles of modern Rome. It is, therefore, only by breaking the outline that an ornamental variety can be produced; and as Mr. Payne Knight has entered fully into this subject, and treated it very skilfully, he may be advantageously quoted.

* *Essay on Decorations near the House.*



London. Published by Longman, N. & Co. Paternoster Row. 1840.

“ The surface of slanting roofs,” says that accomplished writer, “ must be nearly flat—decoration therefore is difficult; and though it is rough when compared with the surface of columns or hewn stone in general, it has no effect of light and shadow. It has also a more unfinished look than any other part,—a very material circumstance in whatever is to be combined with the highly finished forms and ornaments of architecture. It is to be considered by what means these defects may be diminished. Few roofs of ancient buildings remain; in them, however, a peculiar attention seems to have been paid both to regularity of construction, and light and shadow. The Tower of the Winds at Athens is covered with slabs of marble, in each of which the horizontal edge projects so much as to give a strong shade; while the vertical joints are so elevated as to form high ribs, which break the uniform surface in a very beautiful manner. The Lantern of Demosthenes is roofed in the form of laurel leaves, which, in a different way, have the same effect. The ancient mode of tiling, by semicircular tiles laid within each other, gave a sort of fluted look to the roof; and the old flat tiles of the Lower Empire, which were joined with a high rib, something in the way of the Temple of the Winds, had the same effect of light and shadow. Even the ridge and hip-rolls of our roofs diminish in some degree the bareness of their appearance. The richness occasioned by variation from uniformity of surface is also very striking in some of the old leaden roofs of our churches, where the sheets are small and the rolls large. The ancients seem to have had it in view to give both lightness and richness to their roofs, by a sort of lacing to the edges of them; the ridges, as well as the eaves, were decorated with a sort of open work, of small knobs and projections; and the same kind of ornament yet remains, with peculiarly elegant effect, in many of our old churches and houses.”

These ornamental lacings on ridges are called *crest tiles*, and are

introduced in the annexed Plate to show their application. A very handsome example, as well as of hip “ knobs,” may be seen at Beddington, in Surrey, an ancient seat of the Carews.

On the subject of details, it may be observed, that too little attention is paid by modern artists to the ancient manner of construction ; and many characteristic features, not only essential to the general effect, but important to the security of the buildings themselves, are often overlooked. Take, for example, the mullioned windows, and the doors in brick, or unwrought stone walls ; and it will be seen, that the jambs in old buildings are invariably bonded into the piers, and the bond-stones left visible ; but, by the builders of the present day, this necessary precaution is too frequently disregarded, and the moulded jambs left with a spruce, plain-edged margin, as if they had no connexion with the work by which they are surrounded. Another defect is the want of discharging arches over apertures crowned with free-stone, to equalise the pressure caused by superincumbent weights ; for, however the weaker parts may be relieved by internal lintels, the external appearance of want of strength is very objectionable, and destroys at once the identity of the edifice with the ancient style of architecture.

The frets and other fanciful forms which are seen in the fronts of buildings, formed of vitrified bricks, were made for the purpose of employing, in a manner the least unsightly, such as were discoloured by burning. In a clamp or kiln of bricks, a certain number must, from their situation, be more strongly acted upon by the fire than the general mass, and, consequently, become darkly tinged. With the tact so peculiar to the old artisans, this, like other seeming disadvantages, was turned to account ; and, what in other hands would have been blemishes, were converted by them into embellishments. Instead of allowing the workmen to use such bricks indiscriminately, and thereby disfigure the

walls with spots, they were selected, as being more valuable than the others, and wrought into devices, relieving the plainness of those piers or surfaces which had neither apertures nor stone dressings. Many examples of this kind of ornament could be given, but perhaps those in the boundary walls of the ancient manor-house at Bermondsey, referred to by Mr. J. C. Buckler, in his interesting account of Eltham Palace, recently published, are the most striking. They consisted of lozenges, with crosses upon their upper points; cross-keys and sword (the arms of the see of Winchester); the sacred cross, curiously constructed; the cross of St. Andrew; intersected triangles, in allusion to the Holy Trinity; the globe and cross; the merchant's mark; the badge of the borough of Southwark; and the representation of the west front of a church, comprising a centre, with a Norman arch under a gable, between two towers, whose pointed roofs terminated in crosses. This rude figure was seven feet eight inches long; and Mr. Buckler conjectures that it preserved an imperfect idea of the sacred edifice of Norman architecture which once occupied that site.

PLATE XIX.—**The Grange.**—This term is sometimes applied as a general one to farm-houses; and, by Johnson and other writers, to houses in lonely situations:

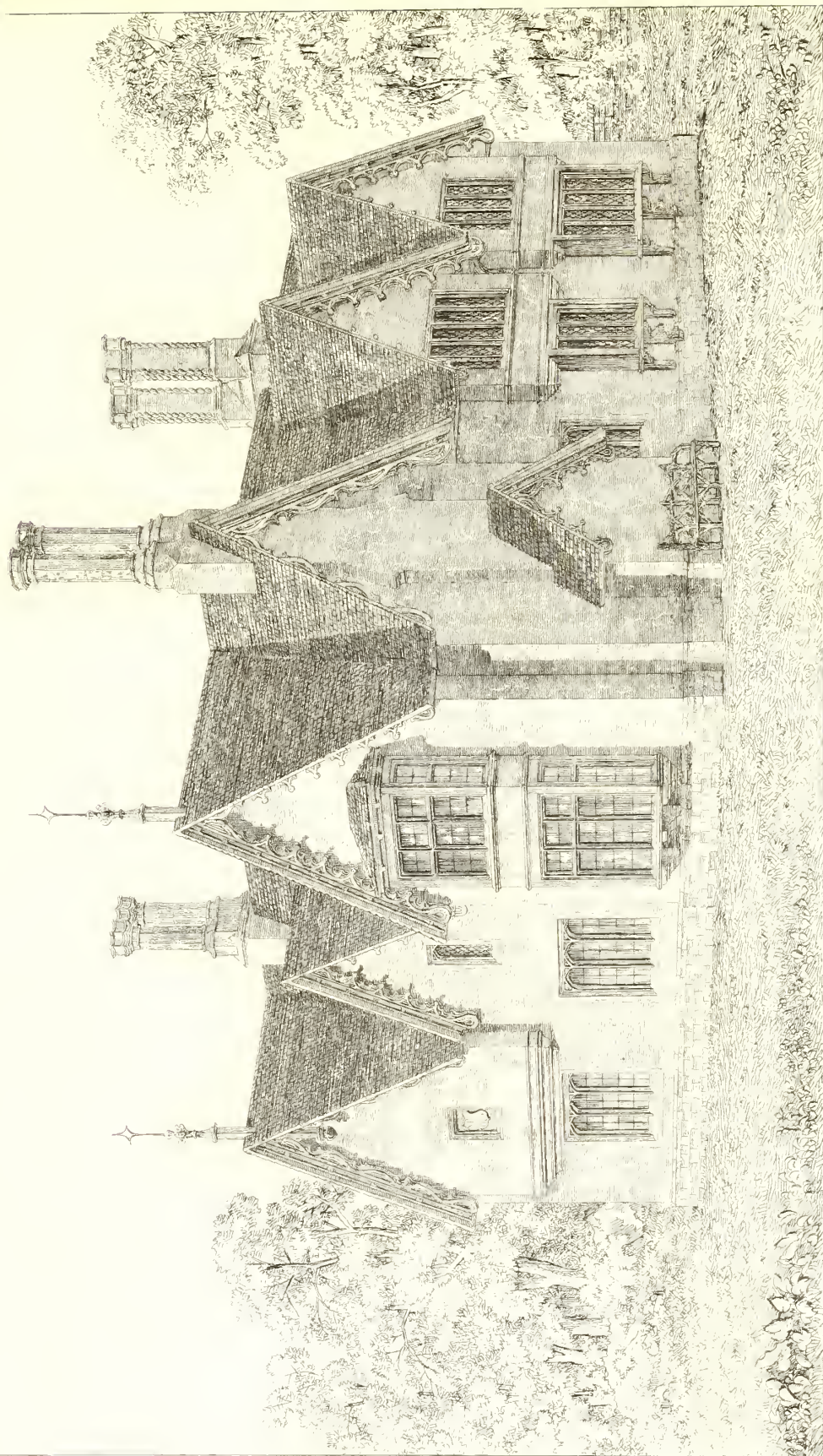
“ Did house him in a peakish *grange*,
Within a forest great.”—WARNER, *a poet of Elizabeth's time.*

But, in its proper application, it describes the *manor-farm*, including house, land, &c.

Gentlemen's residences were, and are indeed now, designated granges. Dr. Whitaker says, that “ whoever wishes to see in what manner the inferior gentry were lodged three or four centuries ago, will inform and congratulate himself at once by studying the grange of Whalley.” “ This,” he adds, “ is a valuable specimen; for though we know pretty well how the knight, the peer, the monk, and the lord of the manor, were lodged at that period, we should by no other means that I know of have been able to form a guess at the accommodation of the next inferior rank.”

Before the great forests became exhausted, our country-towns were more amply supplied with timber than with stone; and the houses were accordingly designed to employ in their construction as much as possible of the former, and to spare the latter material. In order to produce an equal effect throughout the exterior, the entire surface of the walling and frame-work was cased with a durable plaster, called rough-cast, made of lime, hair, and coarse sand, abounding with small stones: this composition was sometimes studded with fragments of glass, “ which,” as an old writer says, “ made a brilliant display when the sun shone, and even by moonlight.”

Rough-cast was indeed the common covering of walls in Shakspeare's



Temple, The, looking N. E. from the garden, 1840.

time, as appears by Bottom's device for representing a wall in the great chamber to enact the play of Pyramus and Thisby.

“Some man or other must present wall: and let him have some plaster, or some lome, or some *rough-cast* about him, to *signify wall*.”—*Midsummer Night's Dream*, Act III. Scene 1.

Barge-boards, pendants, pinnacles, and brackets, being the chief decorations of houses in this style of architecture, should always be made of strong oak, and left to acquire, by age, a gray hue; and not of slight deal painted, as is now the too frequent practice—dictated sometimes by miserable economy, and at others arising from the ignorance of builders: time, instead of improving, impairs such affectations.

The use of barge-boards is to conceal the barge-couples, and the under side of the laths and tiles projecting beyond the face of the wall. In many places where these purfled arrises to gables have been lately introduced, they are made of sizes so monstrously disproportionate, and of such open and heterogenous forms, as to defeat their purpose, and expose what they were intended to mask.

Great attention should be given to the colour of plastered houses. Mr. Uvedale Price, who seems to have deeply considered this subject, observes, in his *Essays on the Picturesque*, that “one of the most charming effects of sunshine is its giving to objects not merely light, but that mellow golden hue so beautiful in itself, and which when diffused, as in a fine evening, over the whole landscape, creates that rich union and harmony, so enchanting in nature and in Claude: in any scene, whether real or painted, where such harmony prevails, the least discordancy in colour would disturb the eye; but if we suppose a single object of a glaring white to be introduced, the whole attention, in spite of all our efforts to the contrary, will be drawn to that one point; if many such objects be scattered about, the eye will be distracted among them.

Again (to consider it in another view), when the sun breaks out in gleams there is something that delights and surprises, in seeing an object, before only visible, lighted up in splendour, and then gradually sinking into shade: but a whitened object is already lighted up; it remains so when every thing has retired into obscurity; it still forces itself into notice, still impudently stares you in the face.

“ An object of a sober tint, unexpectedly gilded by the sun, is like a serious countenance suddenly lighted up by a smile; a whitened object, like the eternal grin of a fool.*

“ I wish, however, to be understood, that when I speak of white-wash and whitened buildings, I mean that glaring white which is produced by lime alone, or without a sufficient quantity of any lowering ingredient; for there cannot be a greater or more reasonable improvement than that of giving to a fiery brick building the tint of a stone one. Such an improvement, however, should chiefly be confined to *fiery* brick; for when brick becomes weather-stained and mossy, it harmonises with other colours, and has often a richness, mellowness, and variety of tint, infinitely pleasing to a painter's eye; for the cool colour of the greenish moss lowers the fiery quality, while the subdued fire beneath gives a glow of a peculiar character, which the painter would hardly like to change for any uniform colour, much less for the unmixed whiteness of lime.

“ Besides the glare, there is another circumstance which often

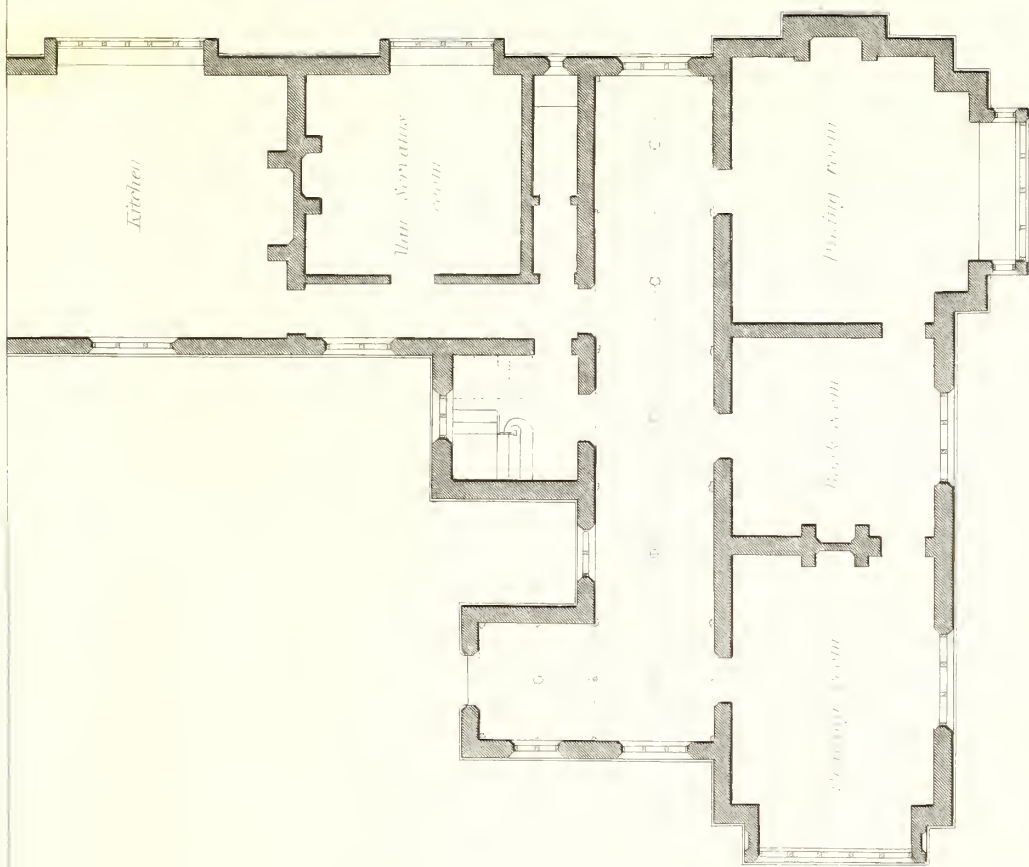
* “ Even very white teeth, (where excess of whiteness is least to be feared), if seen too much, often give a kind of silly look, that seems to belong to the part itself: nothing can be more characteristic of that effect than Mr. Walpole's well-known expression of ‘ the gentleman with the foolish teeth.’ Those gentlemen who deal much in pure whitewash, might well be distinguished by the same compliment being paid to their buildings.”

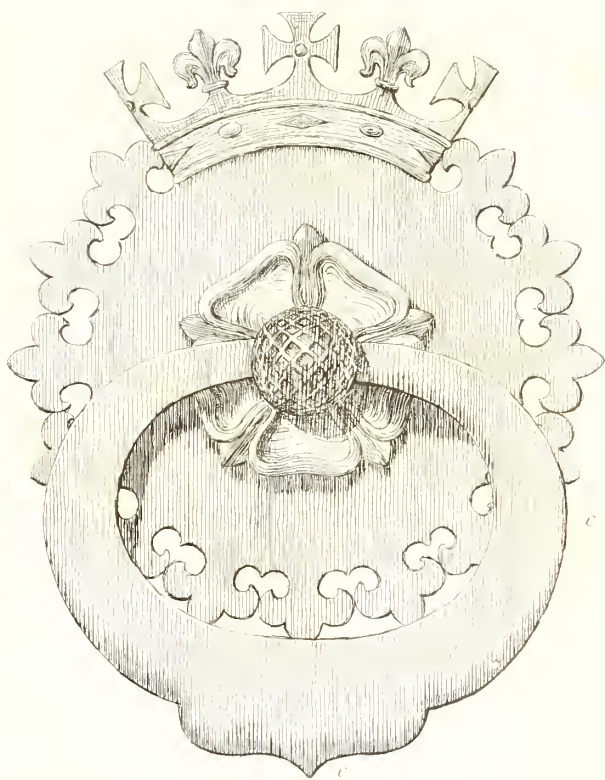
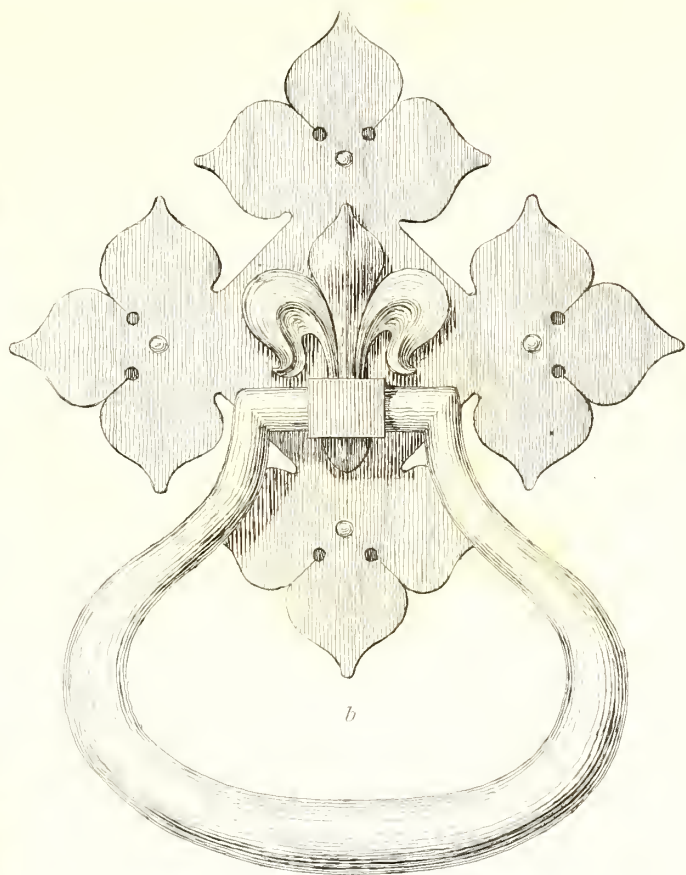
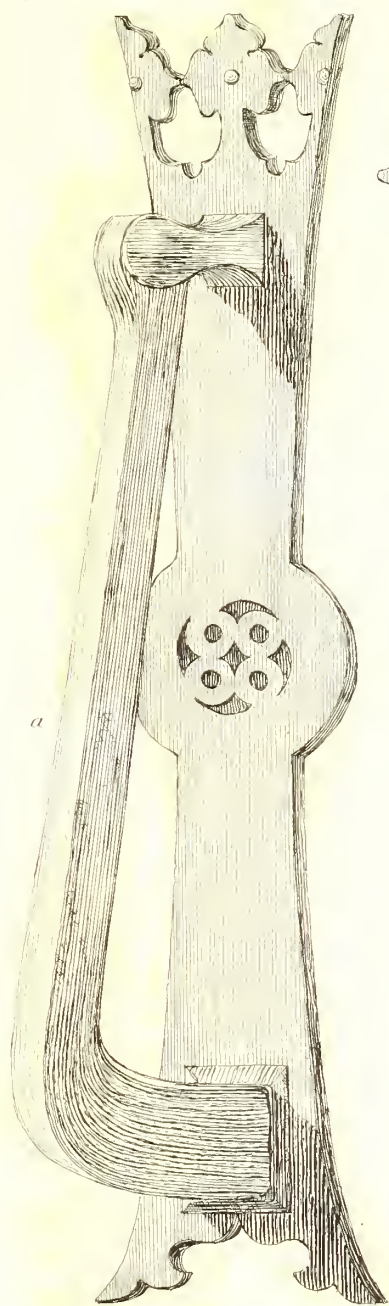
renders whitewash extremely offensive to the eye, especially when it is applied to any uneven surface ; and that is, a smeared dirty appearance. This is the case where decayed or rough stone-work is dabbed with lime, while the dirt is left between the crevices ; as, likewise, where the coarse wood-work that separates the plastered walls of a cottage is brushed over, as well as the smooth walls themselves : in these cases the objects are inconsiderable, and the effect in proportion ; but when this pitiful taste is employed upon some ancient and castle-like mansion, or the mossy, weather-stained tower of an old church, it becomes a sort of sacrilege. Such a building daubed over and plastered, is next to a painted old woman—the most disgusting of all attempts at improvement : on both, when left in their natural state, time often stamps a pleasing and venerable impression ; but when thus sophisticated, they have neither the freshness of youth, nor the mellow picturesque character of age ; and, instead of becoming attractive, are only made horribly conspicuous.”

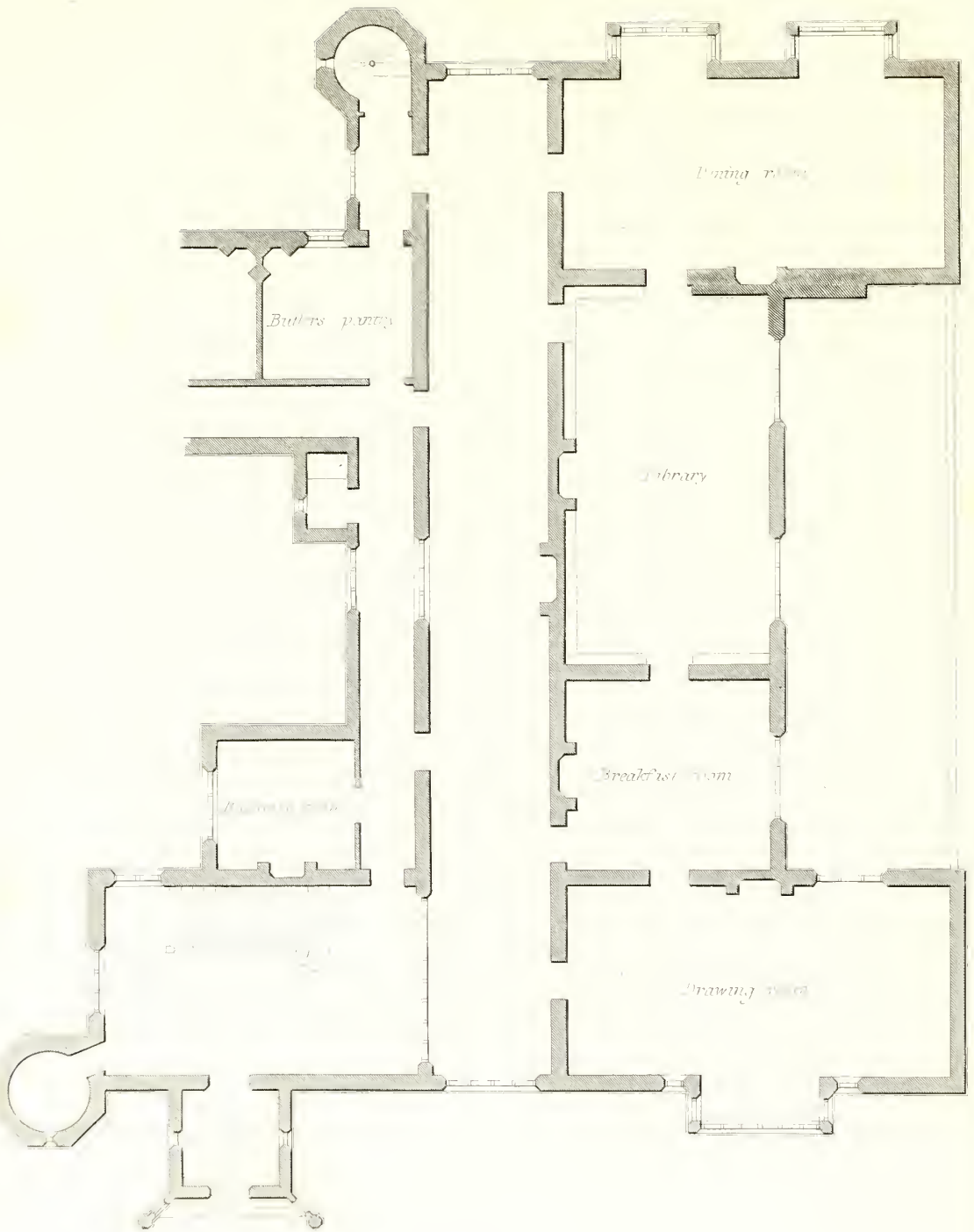
The author has preferred borrowing thus largely from Mr. Price, to repeating his own arguments : having frequently urged these points on the notice of his employers, and too often unsuccessfully, he is desirous of showing that he is supported by the opinions of a man of talent, observation, and taste.

PLATE XX.—Plan of the Grange.—As the arrangement of plans must depend upon local circumstances and the taste of occupiers, it has not been thought necessary to give, in this Volume, any thing more than the position of the principal rooms. One part established, the other parts may, with little difficulty, be added. But the author does not recommend gentlemen to try the experiment unassisted by professional advice. To venture beyond the formation of a general idea to guide them in making known what they require to be done, would probably expose their purses to serious encroachments.

PLATE XXI.—Specimens of Iron Work.—The knocker, a, is a representation of one on the south door of Hengrave, and probably the handsomest specimen of its time extant. The handles, b and c, are Designs. It may be mentioned, that these, and the iron furniture in Plate VII., are only applicable to external doors.







SECTION IV.

“ If a man have several dwellings, he may sort them so that what he wanteth in one he may find in the other. Lucullus answered Pompey well, who, when he saw his stately galleries and rooms large and lightsome in one of his houses, said, *Surely, an excellent place for summer, but how do you do in the winter?* Lucullus answered, *Why, do you not think me as wise as some fowl are, that ever change their abode towards the winter?*”—LORD BACON.

SINCE it is become fashionable with the English gentry to reside at their country-houses through the winter,* and in London during the “ dog-days,” rooms which are occupied by daylight should be so disposed as to secure to them every ray of sunshine. Upon this principle, PLATE No. XXII. (*Ground Plan*) is arranged. The drawing-room to the south, for warmth and cheerfulness; the library to the east, as recommended

* In the reign of Elizabeth, and several reigns later, it was the fashion to reside in London during the winter. A letter from Fleetwoode, the recorder, to the Earl of Derby, dated “ New-yere’s daye, 1589,” published in Lodge’s Illustrations, says, “ The gentlemen of Norff. and Suffolk were comaunded to depte. from London before Xtemmas, and repaire to their countries, and there to keep hospitalitie among their neighbors.”

Brathwait, a writer of James the First’s time, “ detests that effeminacy of the most, that burne out day and night in their beds, and by the fire-side, in trifles, gaming, or courting their yellow mistresses all the *winter* in a city; appearing but as cuckoos in the spring, one time of the year to their countrey and their tenants, leaving the care of keeping good houses at Christmas to the honest yeomen.” And Peacham, in his “ Compleat Gentleman,” complaining of the gentry residing so much in London, declares that “ Hospitality, which was once a relique of gentry, and a knowne cognizance of all ancient houses, hath lost her title through discontinuance: and great houses which were at first founded to relieve the poore, and such needfull passengers as travelled by them, are now of no use but only as waymarkes to direct them.”

by Peacham,* “to avoid mothes and mouldiness;” and the dining-room to the north, as never requiring sun. A small flower-garden, enclosed by a dwarf wall, occupies the space between the projecting wings, and prevents a too near approach, on the outside, to the windows. From a conviction, founded on practice, of its importance, as affording the means of exercise and effectual ventilation, a corridor extending the whole length of the house (approximating very nearly to the amusement galleries of old) is again introduced, communicating with the principal staircase by a screen opening in three divisions. A passage parallel with the corridor connects the offices, business-room, entrance, &c. The tower stairs at the north-west angle, as well as the chief stairs, lead to chambers above.

* “To avoid the inconvenience of mothes and mouldiness, let your study be placed, and your windows open, if it may be, towards the east. For where it looketh south or west, the air being ever subject to moisture, mothes are bred and darknesse encreased, whereby your maps and pictures will quickly become pale, loosing their life and colours; or, rotting upon their cloath or paper, decay past all help and recovery.

“Lastly, have a care of keeping your books handsome and well bound, not casting away over much in their gilding or stringing for ostentation sake, like the prayer-books of girls and gallants, which are carried to church but for their outsides. Yet for your own use spare them not for noting or enterlining (if they be printed); for it is not likely you mean to be a gainer by them when you have done with them.

“King Alphonsus, about to lay the foundation of a castle at Naples, called for *Vitruvius* his book of architecture: the book was brought in very bad case, all dusty and without covers, which the king observing, said, *He that must cover us all must not go uncovered himself*: then commanded the book to be fairly bound and brought unto him. So say I, suffer them not to lye neglected, who must make you regarded; and go in torn clothes, who must apparel your mind with the ornaments of knowledge, above the robes and riches of the most magnificent princes.”—PEACHAM’S *Compleat Gentleman*.

The library of Wells Cathedral, built about the year 1420, contained twenty-five windows on either side. Henry VI. intended to have had a library at Eton, 52 feet long and 24 feet broad; and another at King’s College, 102 feet long and 24 feet broad.

Paradise was a name given to the library or study; and in the descriptions of ancient houses, “*great* and *little* paradise” frequently occur. At Wressil Castle, Yorkshire, an ancient seat of the Percys, there was “one thyng,” says Leland, “I likid exceedingly yn one of the towers; that was a study caullid Paradise, wher was a closett in the middle, of eight squares lattised about; and at the toppe of evry square was a deske ledged to fit books on, and cofers within them, and these seemed as yoined hard to the top of this closett; and yet by pulling, one or al wold cum downe briste higthe in rabattes, and serve for deskes to lay bookes on.” Speaking of Leckinfield, another seat of the Percys, he adds, “I saw in a little studying-chaumber ther, caullid Paradise, the genealogy of the Percys.”

Chaucer’s Clerke of Oxenford had twenty books clad in black and red,

“On shelbis al couchid at his beddis hede;

His press peobered with a falding rede.”*

* *Falding* was a kind of coarse cloth, or linsey-woolsey.

PLATE XXIII.—*View of the Principal Front.*—The exterior character of this Design appertains to the reign of Elizabeth, when arches no longer crowned the mullioned divisions of windows, and Roman mouldings and ornaments were not only blended with, but had nearly superseded, those of our ancient architecture. After this period we find nothing like purity: the builders seem to have indulged their distempered imaginations without restraint; and if English buildings bearing traces of the pointed style, at any time remote from our own period, deserved to be stigmatised as “*Gothic*,” those erected during the reigns of James the First and his immediate descendants have the strongest claim to that distinction.*

With the date first mentioned the illustrations of this Volume terminate; for, anxious as an architect ought to be to preserve every structure having the least pretension to antiquity, and jealously as innovation of all kinds should be regarded, the taste of that man must be at least questionable who would begin anew to perpetuate a style loaded with absurdities and monstrosities. By innovation is meant that practice so common with professors of the present day, when employed to make additions to old mansions, of applying any manner of architecture which happens to suit their own notions, however discordant it may be with the original pile.

Notwithstanding the foregoing remarks, the writer is not insensible to the beauties of Longleat, Hatfield, Holland House, and others of the same period; yet he will venture to assert, with reference to the

* Inigo Jones’s splendid buildings in the Roman style are not, of course, contemplated in these observations. Such models may even now be studied with advantage; and are monuments of an original and vigorous mind.



Designed by Longman & Co. Published by Row 1829

style generally, that obelisks on parapets, and hideous malformations of human figures, are inappropriate and grotesque.

Eastbury-house, Essex, is the prototype of many parts of this Design : amongst them the tower surmounted by angular turrets ; the cornice * at the eaves, so contrived as to take off rain-water and lessen the appearance of the high-pitched roof ; the chimneys ; and the pinnacled gables. The last mentioned only show the application of these fanciful terminations : the pinnacles themselves are derived from Boughton Malherbe,† as being lighter and more graceful than those at Eastbury. Windows in small gables, as here represented, are more commodious than dormers within the rooms ; and externally they break the continuous line of roof.

The early English houses were remarkable for the loftiness of their roofs, which often contained superior lodging-rooms and galleries. Shakspeare alludes to them in his *Two Gentlemen of Verona* :—

“ Her chamber is aloft, far from the ground ;
And built so shelving, that one cannot climb it
Without apparent hazard of his life.” ‡— Act III. Scene 1.

General as these forms of roofs were in Shakspeare’s time, their inconvenience had been long enough felt to render it proverbial. Sir John Haryngton, speaking of the nuisances he had reformed in his house by his own very clever invention of the water-closet, and the cure of a smoky chimney, says, “ As to the two other annoyances that the old

* The roof of Eastbury appears to have been at some time entirely stripped, and the greater part of the cornice destroyed, but enough remains to show what it was originally. The eaves now project.

† A plate of a curious gable, with pinnacles, at Boughton, will be found in the Parsonage-Houses.

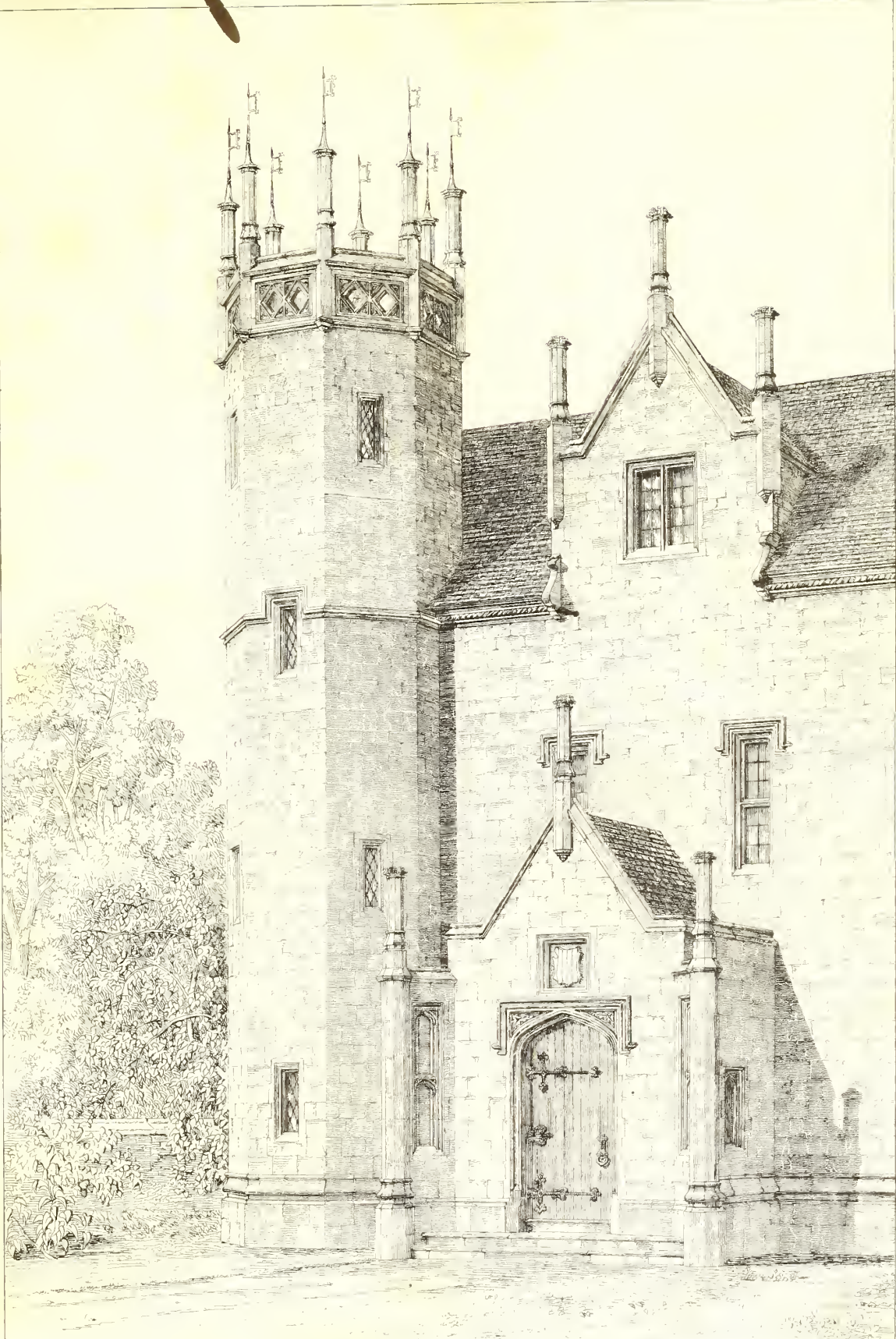
‡ Shakspeare’s architectural allusions are evidently to the buildings of his own country.

proverb joineth to one of these, saying, there are three things which make a man weary of his house—a smoking chimney, a dropping eaves, &c. I would no less willingly avoid them; but when storms come, I must, as my neighbours do, bear that with patience which I cannot reform with choler.” It was at that time a common practice in brick buildings to make cornices under eaves; but a concealed gutter, like that at Eastbury, must then have been a novelty. Projecting roofs have ceased to be objectionable, since all the inconveniences attending them can be obviated without disturbing their picturesque effect.

PLATE XXIV.—**Porch and Tower, on a larger Scale.**—When the fashion of building houses on quadrangular plans was discontinued, a porch of at least two stories, and sometimes the whole height of the building, succeeded the gate-house. Low porches had been used as entrances from inner courts, from an early date; and of the time of Henry VIII., one may be mentioned at Cowdry, attached to the door leading from the court to the hall.

It can scarcely be necessary to say, that the term *hall*, in this Volume, applies, invariably, to the banquet apartment: rooms which are now known by the former designation constituted no part of a Tudor house until the introduction of spacious staircases; the approach to the best chambers was generally under the minstrel’s gallery, at the buttery end of the hall.

Porches of a single story, leading to halls of entrance, are, therefore, of recent introduction; and one of the few characteristic improvements visible in the revival of English architecture. These useful appendages are, however, sometimes so elevated, as to allow carriages to pass under their arches:—in such cases, the ancient character is sacrificed to convenience,—a justification not easily combated.



J. F. Elton Arch.

London Published by Longman & Co. Paternoster Row 1829



Numerous pinnacles with vanes, as shown on the tower, prevailed from the time of Edward III. till the extinction of the Tudors. Richmond and Nonsuch abounded with small banners, blazoned with armorial badges; and a louvre over the hall at Cowdry might vie in number of them with either of these palaces.

Chaucer, in his castle of *Pleasaunt Regard*, mentions fanes on towers as objects of great beauty.

“ The toweris hie full pleasant shal ye finde,
With phanis freshe, turning with eberie winde.”

Again :

“ Aloft the towtres the golden fanes goode
Dyde with the wynde make ful sweete armony;
Them for to heare it was great melodie.”

Warton, commenting on this passage, says, “ our author here paints from the life. An excessive agglomeration of turrets, with their fans, is one of the characteristic marks of the florid mode of architecture.”

This poet, as well as others, often speaks of musical vanes; but what they were, cannot readily be determined from any information we possess concerning them, either poetical or technical. In his *Dream* he alludes to vanes being in the shapes of birds.* On the towers

“ A thousand fanis, aie turning,
Entuned had, and briddes singing
Dibers, and on ech fane a paire
With opin mouth againe the aie.”

* The information given by Vitruvius respecting the tower built at Athens by Andronicus Cyrrestes, is the most ancient we are acquainted with, concerning any mode of observing the direction of the wind.

In Europe the custom of placing vanes on church-steeple is very old; and as they were made in the figure of a cock, have been thence denominated “ *weather-cocks*.”

And Hawes, in his *Passeyne of Pleasure*, describes the castle of *Dortrine* to have had little turrets, with weather-cocks, images of gold, which, turning with the wind, played a tune.

That it was possible, by means of mechanism, to produce in such manner modulated sounds, will not be doubted—but that forms no part of the present inquiry. These descriptions, may, however, be fairly taken as architectural portraits, beyond which the writer's pursuit does not extend.

The upper part of the tower, which becomes a staircase at the termination of the principal stairs, would be available as a prospect seat. In old mansions such places were common.* One of the amusements in feudal castles, where many persons of both sexes were assembled, was to mount to the top of the highest tower :

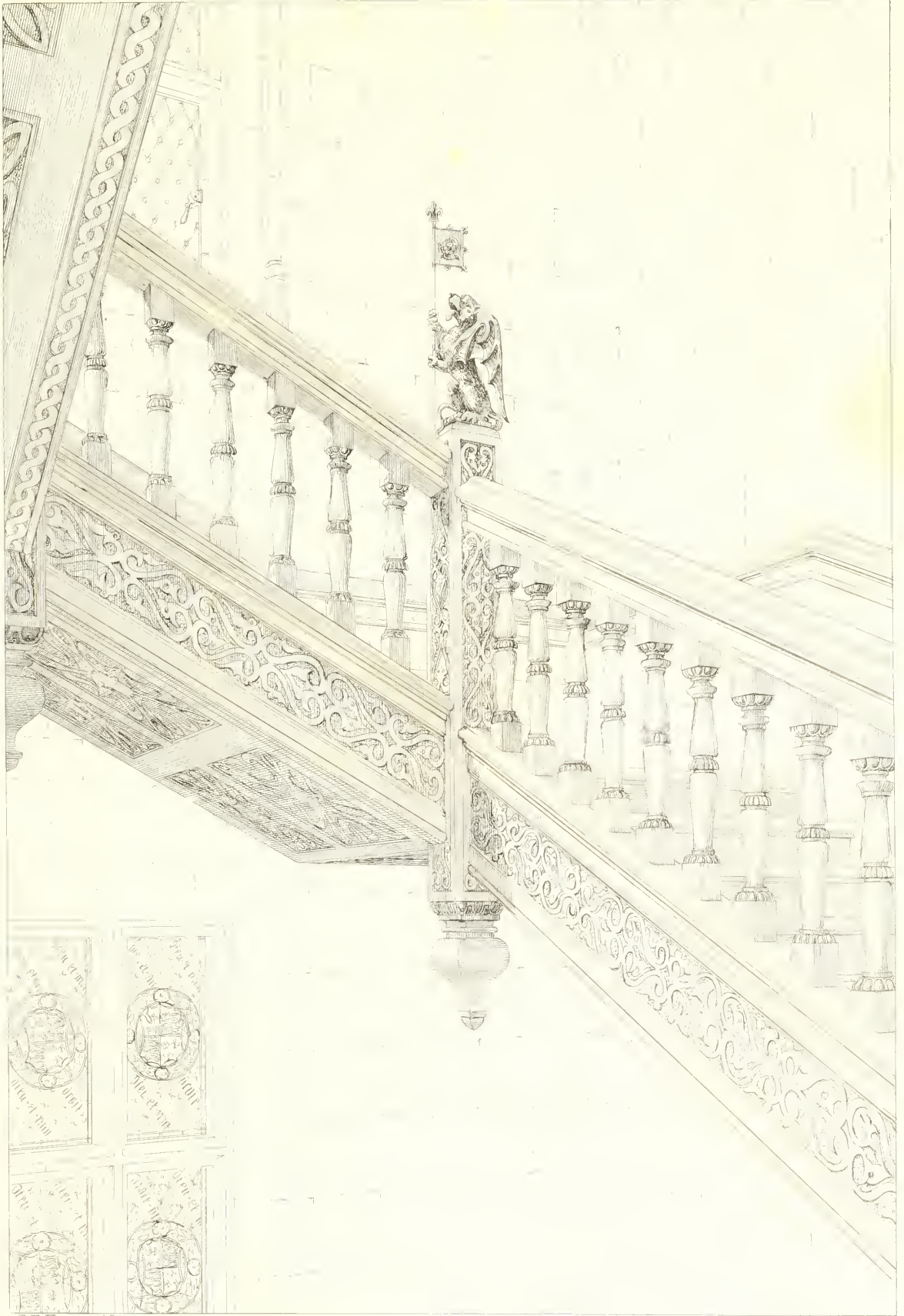
“ Some to chambre, and some to boure,
And some to the hye toure.”

PLATE XXV.—*View of Part of the Staircase*.—It was in the reign of Elizabeth that staircases first became splendid features in houses.

In the dark ages of ignorance and superstition, the clergy frequently styled themselves the Cocks of the Almighty, whose duty it was, like the cock which roused St. Peter, to call the people to repentance, or at all events to church : thence the cock was considered the emblem of clerical vigilance. These weather-cocks are mentioned as early as the ninth century.

In France, in the twelfth century, noblemen alone were permitted to have vanes on their houses ; and at one time this privilege was only accorded to those who first planted their standards on the walls of a town when stormed.—BECKMANN'S *Hist. of Inventions*.

* At Lord Montecute's, in 1591, Queen Elizabeth “ saw, from a turret, sixteen bucks, all having fayre lawe, pulled downe with greyhounds, in a laund or lawn.”—NICHOLS'S *Progresses*, vol. ii.



T. F. Hunt Arch^t

What they were antecedently, has been already described in the second Section of this Work, and the annexed Plate will convey some idea of their massy and substantial character at the period above mentioned. The hand-rails and balustrades—unlike the ricketty contrivances of modern days—were of gigantic proportions, and presented at once a bold, picturesque, and secure appearance; yet so variously and fancifully decorated, that their effect was always pleasing, and free from clumsiness.

Describing Verulam House, Aubrey says, “ In the middle was a delicate staircase of wood, which was curiously carved; and on the posts of every interstice was some pretty figure, as a grave divine with his book and spectacles, a mendicant friar, and not one twice.”

“ In two of the principal chambers at Wressil Castle,” says Doctor Percy, “ are small beautiful staircases, with octagon screens, embattled at the top, and covered with very bold sculpture, containing double flights of stairs, winding round each other, after the design of Palladio.”

One other example may suffice. “ The east stayres (at Wimbledon) leade from the marble parler to the great gallery and the dining-room, and are richely adorned with waynscot of oake round the outsides thereof, all well gilt with fillets and stars of golde. The steps of these stayres are in number 33, and are six feet six inches long, adorned with five foot-paces, all varnished black and white, and chequer-worke, the highest of which foot-pace is a very large one, and benched with a waynscot benche, all garnished with golde. Under the stayres, and eight steps above the saide marble parler, is a little complete roome, called the DEN OF LIONS, floored with paynted deale chequer-worke. This roome is paynted rounde with lyons and leopards, and is a good ornament to the stayres and marble parler, severed therefrom with rayled doors.”*

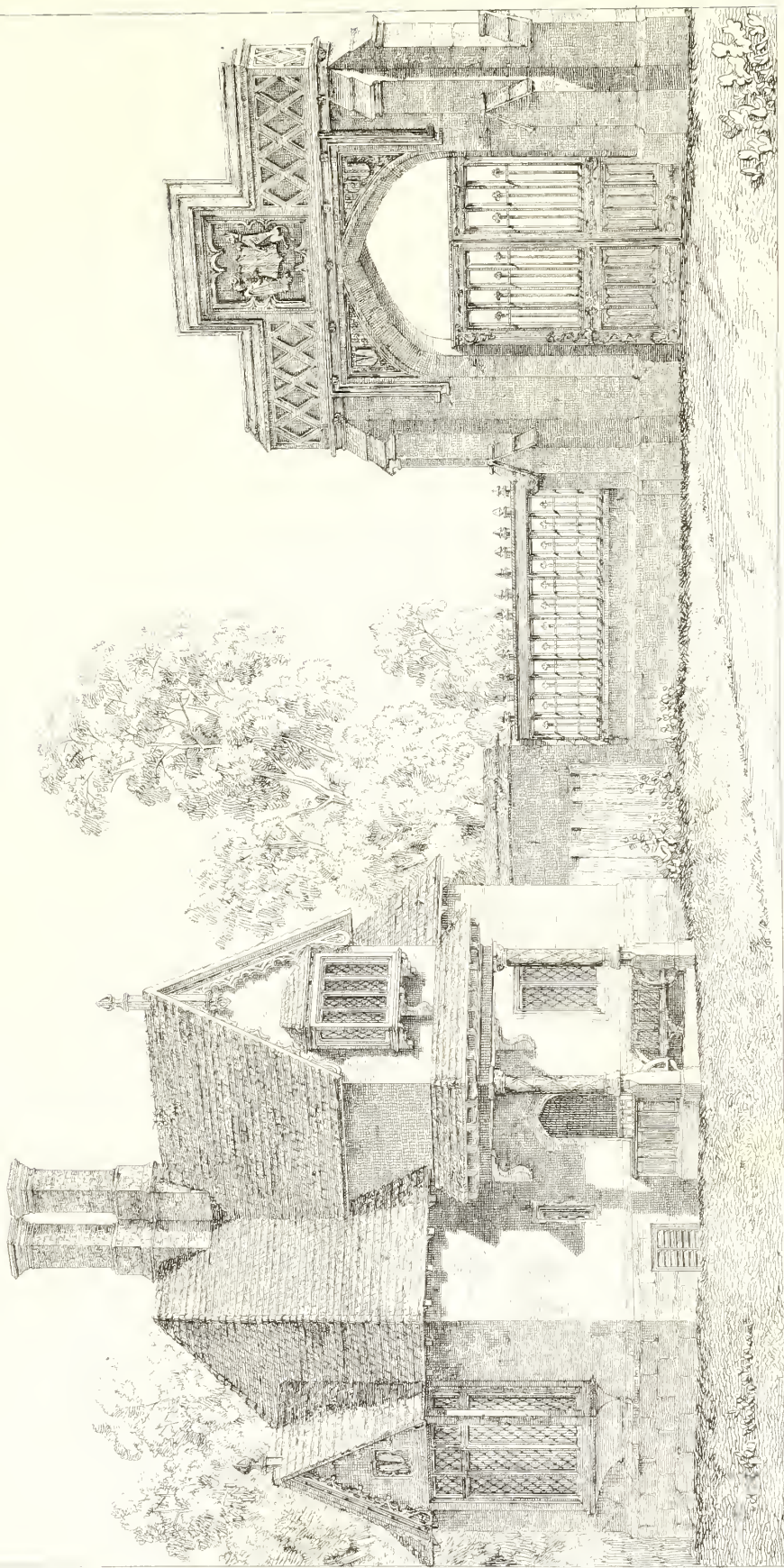
* *Survey of Wimbledon, Archæologia*, vol. xviii. p. 399.

“A good surveyour,” says Sir Balthazer Gerbier,* “contrives free access to the roomes, wherunto the well placing of the staeres contributes; the composing of a fit and easy staires being a master-piece, fit in respect of the place, convenient if the steps be deep [broad], and low rise, for a straight ascending or descending, (without bending of the sinewes), gives most ease to the body, which doth rest better on his bones then on sinewes.” The rise of stairs ought not to be less than four inches and a half, nor ever exceed six inches.

PLATE XXVI.—**The Gate-House, or Park Entrance.**—Designed rather to produce an agreeable and picturesque effect, than to accord with any fixed rules or customs of art: such indeed was the practice towards the latter end of the sixteenth century, when it would appear that—like the fashion of the present day—every man wished to display his taste and learning in architecture. Harrison records the feats of these experimentalists, as well as the penalties consequent on such indulgences. “It is a world to see, moreouer, how diuerse men being bent to building, and having a delectable veine in spending of their gold by that trade, doo dailie imagine new deuises of their owne to guide their workemen withall, and those more curious and excellent alwaies than the former. In the proceeding, also, of their works, how they set vp, how they pull downe, how they inlarge, how they restraine, how they ad to, how they take from, *whereby their heads are neuer idle, their purses neuer shut, nor their bookes of account neuer made perfect!*”

This entrance is formed by a simple wooden gate, within an arched aperture, strengthened by buttresses; which, as they are obviously

* Counsel to all Builders.



useful, may be appropriately introduced. The porter's lodge being a detached rustic cottage, is applicable to any other situation or purpose—such as a gamekeeper's dwelling, or a “ garden-house ;” but it should be

“ — Over canopy'd with luscious woodbine,
With sweet musk-roses, and with eglantine.”

Midsummer Night's Dream.

“ Wee had no parkes left,” continues Harrison, “ at the comming of the Normans, who added this calamitie also to the seruitude of our nation, making men of the best sort, furthermore, to become keepers of their game ; whilst they lived in the meane time vpon the spoile of their reuenues, and dailie ouerthrew townes, villages, and an infinit sort of families, for the maintinence of their venerie. Neither was anie parke supposed in these times to be statelie enough, that contained not at least eight or ten hidelands, that is, so manie hundred acres or families, (or as they haue been alwaies called in some places of the realme, carrucats or cartwares), of which, one was sufficient in old time to maintaine an honest yeoman.” Speaking of the increase of parks with the buildings in his time, he adds, with indignation, “ Certes, if it be not one curse of the Lord, to haue our countrie conuerted in such sort from the furniture of maninkind to the walks and shrowds of wild beastes, I know not what is anie. How manie families also these great and small games, (for so most keepers call them), haue eaten vp, and are likelie hereafter to deuoure, some men may coniecture, but many more lament, sith there is no hope of restraint to be looked for in this behalfe, because the corruption is so generall. But if a man may presentlie giue a ghesse at the vniuersalitie of this cuill, by contemplation of the circumstance, he shall saie at the last, that the twentieth part of the realme is imployed vpon deere and conies already.”

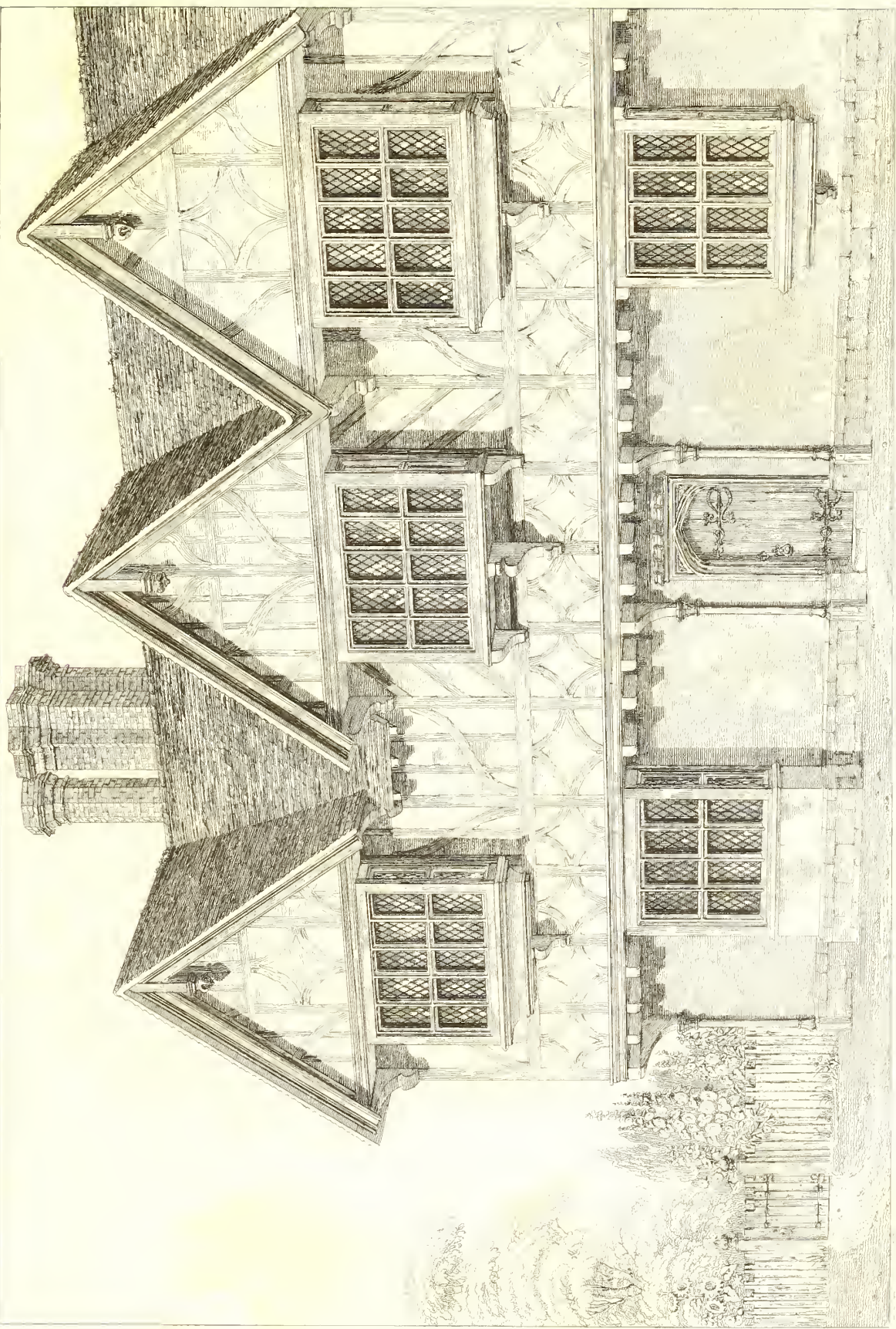
Notwithstanding the historian's apprehensions, it may be a question whether these beautiful enclosures, of which the English are so justly proud, have increased within the last two centuries. Andrew Borde, who wrote in the reign of Henry VIII., said there were then more parks in England than in all Europe besides, over which he is reputed to have travelled. And the old patent rolls are full of licenses for emparkations, which do not now exist. The king's warrant was as necessary to surround a park with palings or walls, as it was to embattle the mansion.

PLATE XXVII.—*The Grange*.—As Plate IX. is devoted to the manner of timber houses at the commencement, so is this Plate to the same class of buildings at the conclusion, of the Tudor period.

“Of the curiousness of these piles,” says Harrison,* “I speak not, sith our workemen are growne generallie to such an excellencie of deuise in the frames now made, that they farre passe the finest of the old. And such is their husbandrie in dealing with their timber, that the same stuffe which in time past was reiected as crooked, vnprofitable, and to no vse but the fire, dooth now come in the fronts and best part of the worke. Whereby the common saieng is likewise in these daies verified in our mansion-houses, which earst was said onelie of the timber for ships, ‘that no oke can grow so crooked but it falleth out to some vse.’” Thus it appears that many forms, which at first sight may be thought fantastical, were founded on good sense, and what is still more commendatory in these times—economy.

There seems also to have been a better principle of construction in

* This author wrote from his own observation, and his authority is, on that account, invaluable.



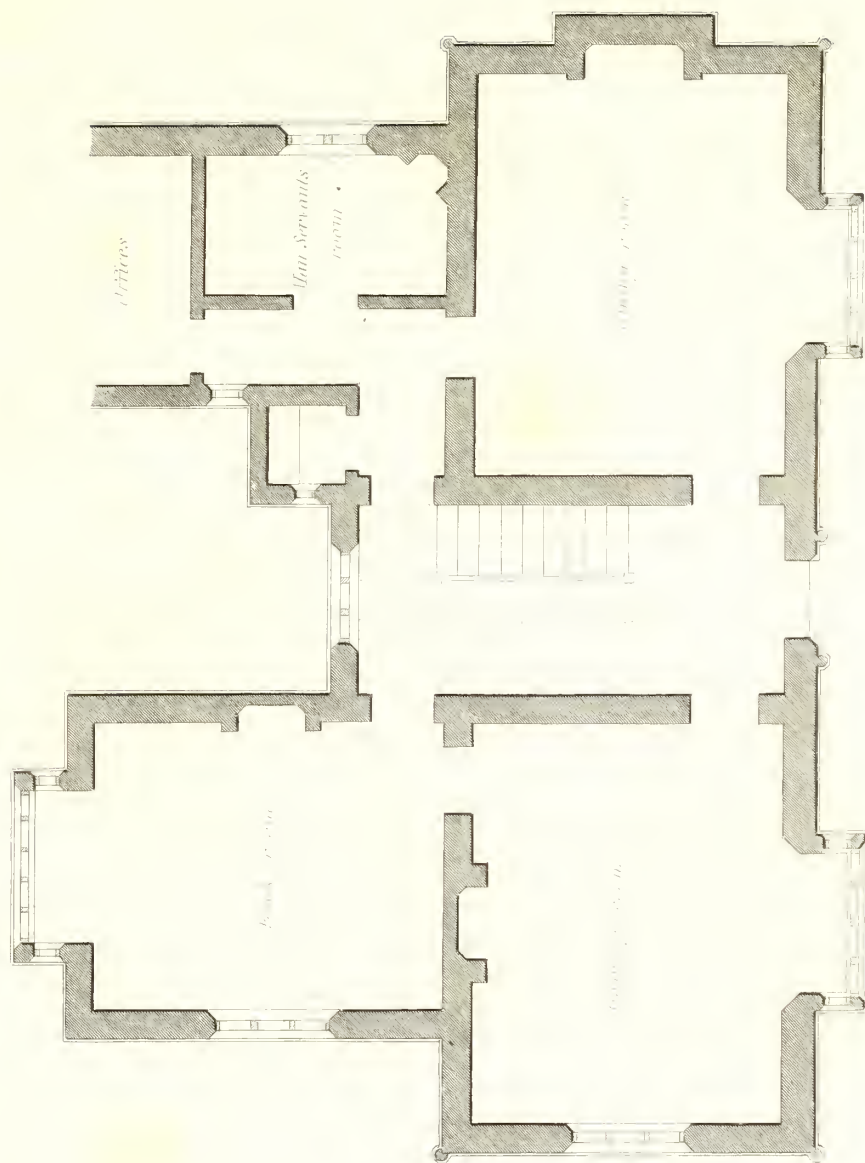
those habitations than modern workmen either comprehend, or are inclined to credit. Projecting one story before another was not the effect of caprice or of force of habit from building in narrow ways, as many writers have asserted. Whether restricting the width of streets so much as was usual in our ancient towns, was the continuance of a fashion which prevailed in Rome before the re-edification of the city after the great conflagration, (when Nero was reproached with having indiscreetly let in the sun, as the people said), and brought hither; or whether the custom arose from a necessity for confining houses within the limits of fortifications, is not here to be determined. But the idea of such a practice operating in the formation of dwellings standing alone, cannot for one moment be entertained. The object, undoubtedly, was to protect the sills and walls as much as possible from wet, by setting the upper story so forward as to shelter the lower; and the roof, again, sufficiently out to shield the upper. We find, indeed, several instances of directions being given to project the eaves two feet from the wall for that purpose; and from the state of preservation in which many of those buildings are yet to be seen, we should say the purpose had been completely accomplished.

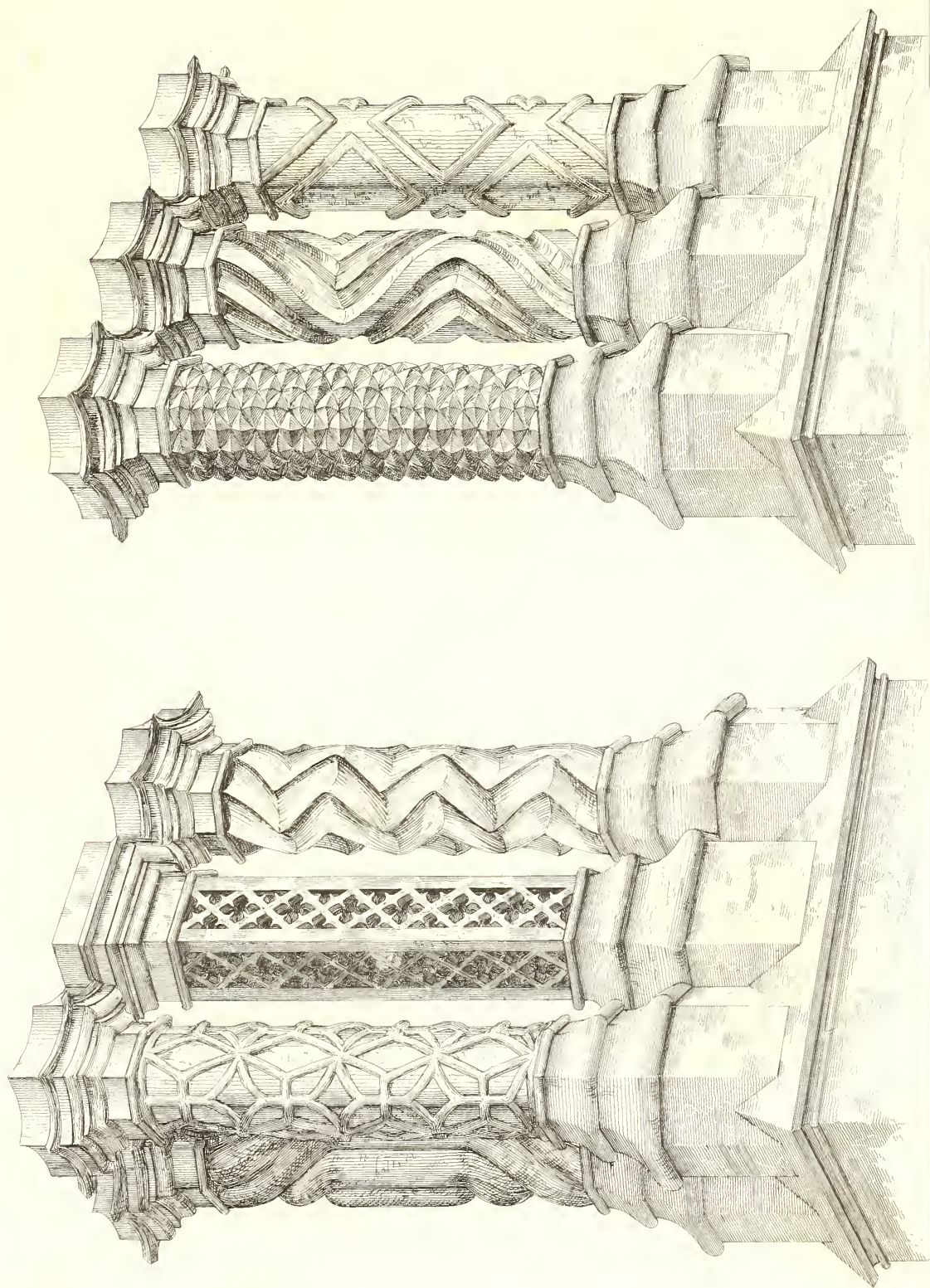
It is singular, that much as chestnut timber was used, both before and during the period to which these observations refer, it should be so little noticed by writers. Comprehensive as Harrison is on almost every other subject, he does not even glance at this. Speaking of the scarcity of oak, which then began to be felt, he says, "In times past men were contented to dwell in houses buylded of sawlow, willow, plum-tree, hardbeame, and elme, so that the vse of oke was in a maner dedicated whollie vnto churches, religious houses, princes' palaces, noblemen's lodgings, and nauigation; but now all these are reiected, and nothing but oke anie whit reguarded."

PLATE XXVIII.—**Plan of the Grange.**—Pursuing the original design of this Volume, namely, to adapt the ancient style of English architecture to modern habitations, the disposition of the rooms, in every Plan, is more in accordance with the modes of living now established, than with the habits of earlier times. Yet, for the last three centuries, the ordinary apartments seem to have been similar, though known by different denominations. The dressing-room, an appendage to the chief bed-chambers in all well-arranged modern mansions, is not a refinement of the present age; for we find the inventories and descriptions of old houses constantly mentioning an “inner chamber” to most of the principal bed-chambers; and in the *Northumberland Household-Book*, such an apartment is clearly referred to as “the chambre wher my lorde makes him redy.” In *Verulam House* there were two bathing-rooms; and at *Windsor Castle*, *Hentzner* tells us, that *Queen Elizabeth* had two bathing-rooms “ceiled and wainscotted with glass.”

The Smoking-room, which followed the introduction of tobacco, and the Powdering-room, a still later introduction, have for some time fallen into disuse; but a necessity for the former appears to be reviving, and is indeed adopted in several newly erected country-houses, by which alone it comes within the pale of this Work.

PLATE XXIX.—**Ornamental Chimney-Shafts.**—No apology is necessary for occupying another Plate with these highly decorative objects—indeed, it becomes more than ever requisite to diffuse as much as possible a knowledge of all their varieties, since spurious imitations are appearing in the shops of artificial stone manufacturers, calculated, from





utter dissimilitude to their reputed prototypes, to create a prejudice against genuine models.

There is, perhaps, no greater mistake than fancying that smoky chimneys were unknown till modern times, or that the disgusting contrivances on their tops are the notable inventions of our day. Careless builders have always existed; and from the first introduction of flues, “smoky chimneys” have been proverbial nuisances; although, from obvious causes, such complaints were infinitely fewer than they now are. The ingenious Sir John Haryngton, in his humorous tract, “*The Metamorphosis of Ajax*,” written towards the close of the sixteenth century, mentions, and describes by a plate, the *cowl*, now so constantly, and in nine cases out of ten uselessly, applied as a remedy. Coupling this with another evil, he points out a whimsical, but certain antidote to both, (page 96, Singer’s edition,) though with the latter we need not meddle.—He says, “Lastly, for smoking chimneys, many remedies have been studied; but one excellent and infallible way is found out among some of the great architects of this age, namely, to make no fire in them. But the best way I have found is out of Cardan* partly, but, as I think, mended by practice of some of my neighbours of Bath, who make things like half a cloak about the tops of the chimneys, with a vane to turn round with the wind; which, because they make of wood, is dangerous for fire; but being made of thin copper plates, or of old kettles, will be as light and without danger.” Modern ingenuity has gone farther, and supplied *mitres* and other pompously named devices almost innumerable, whose greatest use is to promote the art of Tinkering.

* Jerome Cardan was an Italian philosopher. He resided for some time at the English Court in the reign of Edward VI., and was the author of this prince’s epitaph.

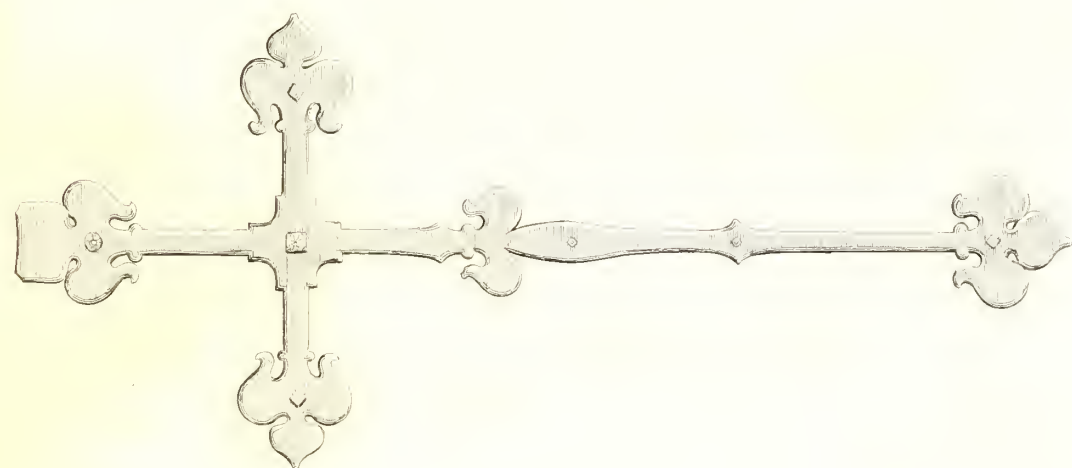
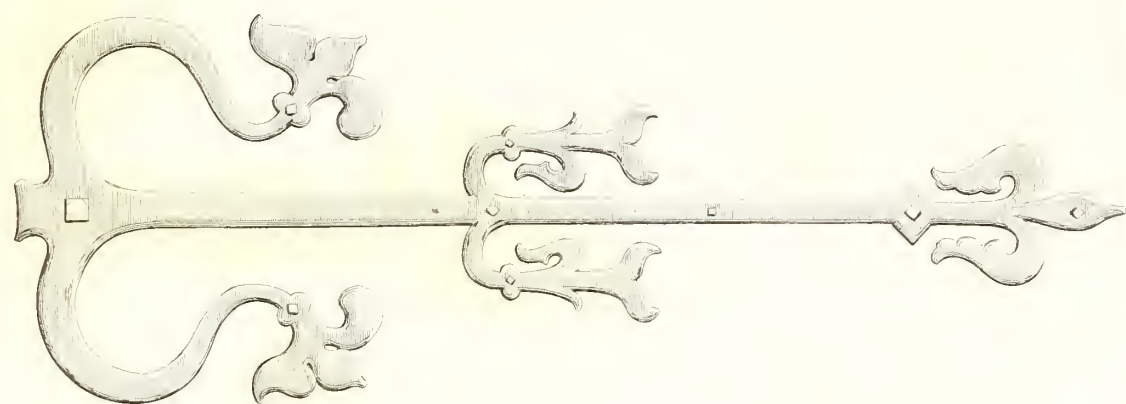
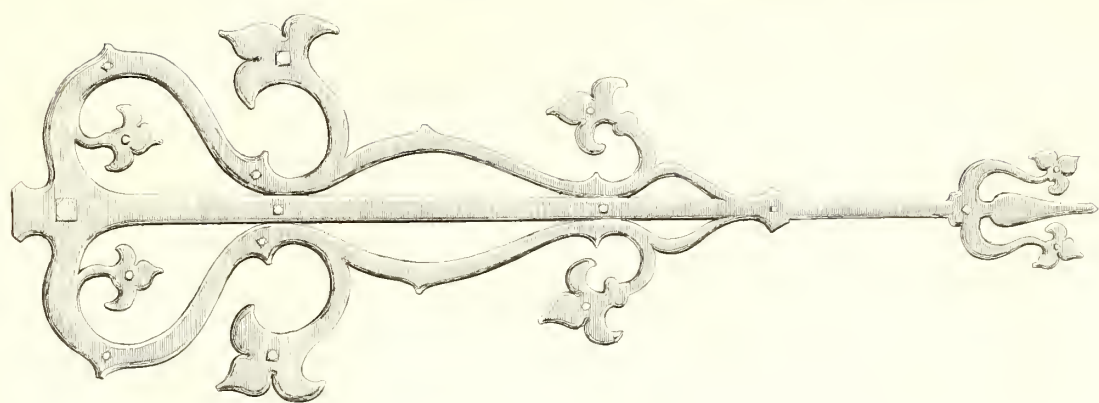
PLATE XXX.—*Hinges*.—The diversity of forms into which door-furniture has been resolved, is almost endless. Many of the ancient hinges were not only wrought into scrolls and other florid devices, but occasionally further enriched with inscriptions. On a hinge of the church-door at Mountnessing, Essex, was the following, “JESVS · NAZARENVS · REX · NOSTER,” &c.

In Solomon’s house the hinges were of gold, “both for the doors of the inner house and the most holy place.”*

Although the foregoing Plates and observations illustrate nearly every feature of Tudor buildings applicable to modern purposes, there yet remain to be noticed two apartments of the palace and ancient manor-house in which the great lord’s wealth and magnificence were chiefly displayed: these were the *Hall* and the *Chapel*, both now fallen almost wholly into disuse.† Much, indeed, of old state ceremony was laid aside so early as Henry the Eighth’s reign, as appears from a new set of “Ordenaunces for the kinge’s household and chambres,” issued by Cardinal Wolsey about the year 1526. In the chapter “For keeping the Hall and ordering of the Chapel,” it is set forth, that “by the frequent intermission and disuse of the solemnities of dining and supping in the great Hall of

* 1 Kings, vii. 50.

† The hall at Lambeth Palace is generally supposed to be the last erected in England. This was in fact a rebuilding by Archbishop Juxon, who, as well as being the last hall-builder, was the last prelate in England who kept a pack of hounds.



the palace, the proper officers had almost forgot their duty, and the manner of conducting that very long and intricate ceremonial. It is, therefore, ordered, that when His Highness is not at Westminster, and with regard to his palaces in the country, the formalities of the Hall, which ought not entirely to fall into disuetude, shall be at least observed when he is at Windsor, Beaulieu, Richmond, Hampton Court, Greenwich, Eltham, and Woodstock. And at these places only the whole choir of the Chapel shall attend." When the king was on his progresses, only six singing boys and six gentlemen of the choir were to be in the royal retinue, who, " daylie, in the absence of the residue of the Chapel, shall have a masse of our Ladie before noon; and on Sondaies and holidiaies, masse of the day besides our Lady-masse, and an an-thempne in the afternoone."* Once on the wane, the decline of these ceremonies was rapid;—the Reformation extinguished the splendour of the chapel; and " keeping Hall" was generally laid down, by reason of its being expensive, in the reign of James I. It was, however, continued, in a few instances, after the civil wars, as appears by Lord Fairfax's household orders, for which see Illustrations, Section VI.

" Of the general expediency of domestic chapels," says Dr. Whitaker, " I am not convinced; for it is more than probable, that in times of greater seriousness than at present, a domestic chapel was rarely used for family worship but at seasons when the parish church was open, and

* The officers and singing men of Cardinal Wolsey's chapel were, a dean, who was always a great clerk and divine, a sub-dean, a repeater of the quire, a gospeller, a pisteller, and twelve singing priests: of scholars, he had first a master of the children; twelve singing children; sixteen singing men; with a servant to attend upon the said children. In the revestry (vestry), a yeoman and two grooms: then there were divers retainers of cunning singing men, that came thither at divers sundry principal feasts.—CAVENDISH's *Life of Wolsey*.

thus a neighbourhood lost the benefit of the good example arising from the regular attendance of a considerable family, and the family themselves that of hearing the public offices of religion performed, in general with much more solemnity than at home. Besides, the parish minister was probably independent, and his instructions had a chance of being respected, but little reverence ever attached to the character of a domestic chaplain. Many considerable families are exemplary in bringing their domestics to attend upon public worship; and could they be convinced that a library or dining-room would answer the end of assembling together, and that themselves are adequate to the recital of religious offices, there would be little reason to lament the demolition of domestic chapels."

We take from an ancient authority* a description of the Hall and Chapel at Richmond Palace, temp. Henry VII. "The pleasant *Halle* is uppon the right hand of the curtilage, xij. or xvj. grees of highte, pavyd with goodly tille; whoes rof is of tymber, not beamyd, ne brasid, but p̄per knotts, crafty corven, joyned and shutt toguyder w^t mortes, and pynned, hangyng pendaunt from the syde roff in to the grounde and floure, after the most new invencon and crafte of the prospectif of Gement; cast owt w^t wyndowes glasisd right lightsume and goodly. In the wallys and siddys of this Halle, betwene the wyndowes, be the picturs of the noble kings of this realme, in their harmes and robes of goold; as Brute, Engist, King William Rufus, King Arthur, King Henry, and many of that name; King Kichard, King Edward, and of thoes names, many noble waryours and kings of this riall realme, with ther falchons and swords in ther hands, visaged, and apperyng like bold and valiant knights; and so ther dedys and acts in the cronicles right

* MS. in the College of Arms. See Antiq. Rep. vol. ii.

evidently be shewen and declared. The walls of this pleasaunt Halle are honged w^t riche clothes of arras, ther werkys representing many noble batalls and seages, as of I^lm̄ (Jerusalem), Troy, Albe, and many other; that this hole appartement was most glorias and joyfull to consider and beholde."

"On the left side of the curtilage, above w^h otherlike gres is the *Chapell*, well pavyed, glazid, and hangyd w^h cloth of arras; the body and the quere w^h cloth of golde; and the autors sett w^h many reliks, jewells, and full riche plate. In the right side of the Chappell is a goodly and a p^rvey closett for the kyng, richely hanged w^h silke and traverse carpet, and cusshons for his noble g^{ce}. The aultier is also hangid and platid with rich reliks of gold and pcious stone. The rofe is celyd, and whight lymed, and checkeryd w^h tymbre losengewise, paynted w^h color of asure; havyng betwene every chek a red rose of gold or a portculls. In the other sid of the chappell, other like closetts for the queny's g^{ce}, and the Pnces, my lady the kyng's moder, w^h other estats and gentilwomen, &c."

The hall of the manor-house was a large and lofty room, in the shape of a parallelogram,* with an oriel at the upper end, on the raised pace or dais, and other windows high up in the side walls, which, with the oriel, were filled with painted glass. The lower or buttery end, where was also the entrance, had a passage formed by a screen, sometimes most elabo-

* Halls are mentioned of anterior date, built with a middle and two side aisles, like churches: the original hall at Westminster is said to have been of this form. These observations of former writers, and men whose antiquarian researches entitle their opinions to respect, the author begs to say he notices incidentally, having no authority of his own to adduce. The hall of the Savoy hospital was cruciform: its length each way was 226 feet, and its width 30 feet.

rately carved and enriched, and having doors or arches, over which was the minstrels' gallery.* At Haddon Hall, one of the most curious and perfect now remaining in England, there opened from this passage "four large doors, with high-pointed arches: the first of these still retains its ancient door of strong oak, with a little wicket in the middle, just big enough to put a trencher in or out, and was clearly the butler's station, for the room within still retains a strong chest of oak, with divisions for bread. A passage down steps leads from this room to a large apartment, which is arched with stone, and supported by pillars similar to the crypt of a church. This was the beer-cellar. The second door-way is an entrance to a long, narrow passage, leading with a continued descent to the great kitchen, having in the mid-way a half door or hatch, with a broad shelf on the top of it, whereon to place dishes, to which, and no farther, the servants in waiting were to have access.† A third door-way opened to a very small vaulted room, which Mr. King says was certainly the wine-cellar; for when wine was considered merely a cordial or dram, the stock was not very large. The fourth great arch conducted, by a steep staircase, to a variety of small apartments," or lodging-rooms.

The fire was made against a reredoss in the middle of the floor, the

* During the time the yeomen of the guard were bringing the dinner to Queen Elizabeth's table, twelve trumpets and two kettle-drums made the hall ring for half an hour together.—HENTZNER'S *Travels*.

† The servants were to receive all the dishes at the hatch. A regulation of Sir John Haryngton's household was: "That no man come to the kitchen without reasonable cause, on paine of 1*d.*, and the cook likewise to forfeit 1*d.*" When the dinner was ready, the cook summoned the serving-men to carry it to the table by knocking with his knife on the dresser. One of the duties of the Usher of the Hall was to "warn to the dresser."

"When the dresser, the cook's drum, thunders, come on," says Beaufort's steward in Massinger's *Unnatural Combat*.

smoke escaping through an aperture, or louver, in the roof; or, later, in a large arched fire-place in the opposite wall to that which contained the oriel. The roof, the timbers of which were framed with pendants richly carved and emblazoned with heraldic insignia, formed the most striking feature of these chambers. “*The top beam of the hall,*” was a symbolical manner of drinking the health of the master of the house; a very common toast, particularly in Wales.* The king’s arms usually occupied a conspicuous situation in this apartment.

It may be added, that both the Hall and the Chapel were frequently overlooked from windows in galleries and upper rooms. Bishop Parker, in a letter dated 1573, says, “If it please her majestie, she may come in through my gallerie, and see the disposition of the Hall at dynner-time, at a window opening thereunto.” And in Andrew Borde’s directions for building a house, “many of the chambers are to have a view into the Chapel.”

Spacious and magnificent as were the royal halls, they were sometimes found unequal to the banquets of those days; and it was usual, on extraordinary occasions, to erect temporary halls of surprising magnitude and splendour.† Two examples of these buildings may be given, which will also show the declination of taste in little more than fifty years. The first erected in the Tilt-yard at Greenwich, when Henry VIII.

* Pennant’s History of Whiteford.

† The most ingenious erection of this kind, in modern times, was a large octagonal room in Carlton House Gardens, for a fête in 1814, remarkable only for the roof, which was *designed or invented* by, and executed under the direction of, the late William Nixon, a modest and retiring man, of rare worth and talent. This room was, by his majesty’s command, removed to Woolwich, and is now used as a repository for models. A model of itself enriches the surveyor general’s room at the Office of Works. As a specimen of fine construction, it has probably no equal but the dome of St. Paul’s Cathedral.

entertained the French ambassadors; and the other at Westminster, for the reception also of French commissioners, by Queen Elizabeth.

“ The king caused a banquet-house to be made on one syde of the Tylt-yarde at Grenewyche: the rooffe was purple clothe, full of roses and pomegranates; the windowes were all clere stories, with curious monells strangely wrought; the jawe pieces and crests were carved with vinettes and trailes of savage worke, and richly gilted with gold and bise. At the one syde was a haute place for heraulds and minstrelles: this house was richely hanged. At the nether end were two broade arches upon three antick pillars, all of gold, burnished, swaged, and graven full of gargells and serpents, supporting the edifice; the arches were vaulted with armorie all of bice and golde; and above the arches were made sundrie anticks and devices. When supper was done,” continues the historian, “ the kyng, the quene, and the ambassadors, rose and went out of the banquet-chambre by the aforesaid arches; and when they were betweene the uttermost door and the arches, the kyng caused them to turn back and look on that side of the arches, and there they saw how Tyrwyn was besieged, and the very manner of every man’s camp very conynglie wrought, which worke more pleased them than the remembering the thing in deede.”*

“ On the six and twentieth daie of March, in the morning (being Easter daie)† a banketting-house was begun at Westminster, on the south-west side of her majestie’s palace of White hall, made in maner and forme of a long square, three hundred thirtie two feete in measure

* In 1520, at a *Disguising* for the entertainment of the French hostages, Henry caused the roof of his Great Chamber at Greenwich to be “ covered with blue sattin, sett full of presses of fine gold and flowers; and under written was ‘ Iammes’ (jamais); the meaning whereof was, that the flower of youth could not be oppressed.”—HOLINGSHEAD.

† 1581.

about; thirty principals were made of great masts, being fortie foote in length a peece, standing vpright; betweene every one of these masts ten foot asunder and more. The walles of this house were closed with canuas, and painted all the outsides of the same most artificially with a worke called rusticke, much like to stone. This house had two hundred ninety and two lights of glasse. The sides within the same house were made with ten heights of degrees for people to stand vpon; and in the top of this house was wrought most cunningly vpon canuas, workes of iuie and hollic, with pendants made of wicker rods, garnished with baie, rue, and all maner of strange flowers, garnished with spangles of gold, as also beautified with hanging toseans made of hollie and iuie, with all maner of strange fruits, as pomegranates, orenge, pompions, cucumbers, grapes, carrets, with such other like, spangled with gold, and most richlie hanged.” *

It will be manifest, on comparing the decorations of these two structures, that the corrupt taste which at this period began to prevail in the exterior embellishments, had also crept into those of the interior. Pompions, cucumbers, and carrots, much as they were esteemed as luxuries for the table, were, from their utter gracelessness of form, but sorry substitutes in the latter, for the armorial and other elegant and curious devices which enriched the former edifice. The chaste and vigorous feeling which distinguished the works of the earlier architects was then, indeed, nearly extinct, and English architecture becoming in all its ramifications rapidly degenerate; although many of its features lingered in the heterogeneous compositions of succeeding artists for half a century longer, as appears at Brambletye House, Sussex, (the scene of a recent popular novel), in which may be perceived perhaps the last glimmer of the Tudor style.

* Holingshed.

Carving and inlaying of woods had become pretty general at the latter end of the 16th century.* At Hardwick, in Derbyshire (1570),† the wood-work in several of the principal apartments is oak, inlaid with ebony ornaments on the panels and stiles. The doors and shutters of Mary Queen of Scots' room, as it is called, are framed in panels of light wood, inlaid with profiles of the Cæsars and other enrichments—the stiles of darker coloured oak. In the state room the walls are divided, at about half the height, by a stringing, the upper part filled with landscapes, figures, and animals, relieved in plaster, and painted in their proper colours on a white ground; and the lower division hung with tapestry. The chimney front is entirely occupied by a large armorial compartment relieved in plaster and emblazoned.

It may be remarked, that wherever painting was introduced in simple masses, *i. e.* not in devices, the heraldic colours were used: flimsy tints and fantastical imitations of rare woods and marbles, seldom, if ever, formed any part of the decorations of ancient buildings. Of whatever materials the works were composed, they were generally left with their natural hues, or if heightened, it was with gold or decided colours.‡

• Instances of sculptured wood on the walls of domestic edifices are to be found of much earlier date. At Wressil Castle “the sides of the rooms are ornamented with a great profusion of ancient sculpture, finely executed in wood, exhibiting the ancient bearings, crests, badges, and devices of the Percy family, in a great variety of forms, set off with all the advantages of painting, gilding, and imagery.”—DR. PERCY.

† Hardwick was built by Elizabeth, Countess of Shrewsbury, who was said to have been “a builder, a buyer, and seller of estates, a money lender, a farmer, and a merchant of lead, coals, and timber.”

A curious prophecy is mentioned relating to this lady, *viz.*, that whenever she discontinued building, she would die. To avert the fulfilment of this prophecy, she constantly kept builders employed; but she died during a suspension of her works, caused by a severe frost.

‡ Green, spotted with stars of gold, seems to have been in high estimation.

Nothing can be more absurd than artificial representations of substances so scarce and costly, that, however closely they may be imitated, are manifestly counterfeit, even to common observers.

Plates II., XII., and XXIII., are offered as specimens of the variations in English architecture, applied to manor-houses, in the reigns of Henry VII., Henry VIII., and Elizabeth; the commencement, middle, and termination of the period which this Work is designed to illustrate.

With all their external beauty and internal magnificence, Tudor houses were deplorably deficient in many of the comforts with which modern habitations abound; yet in this respect a decided amendment is visible in the buildings of the Elizabethan age upon those of Henry VIII.; and again particularly in the mansions of James I. and Charles I. Correspondent, indeed, with the increase of convenience was the decrease of taste; and as the plans of houses progressively improved, their architectural character declined. Nor would the most ardent admirer of the pure old English style venture to compare the dwellings of earlier days,* in point of comfortable and cheerful economy, with those of the eighteenth century, when the noble art of architecture was at a very low ebb.

But let it not be imagined that this superiority in the disposition of apartments was effected by the introduction of classical models, or that our own peculiar style is not susceptible of equally advantageous arrange-

* "It is observable" (at Leckinfield manor-house) "that in upwards of fourscore apartments there do not seem to have been more than three or four destined for the reception of the noble owners and their guests: these were, probably, the drawing chamber, the new chamber, the carved chamber, and the great chamber or dining-room; all the rest were merely offices, or cabins to sleep in."—DR. PERCY.

ment. On the contrary, “the severe Greek,” designed for a widely different climate, is, to use a new-fashioned phrase, much less “manageable:” the indispensable apertures required by our atmosphere destroy entirely its characteristic massiveness and solemnity;* whilst in the pointed manner, the spacious windows subdivided by mullions and transoms give an airy lightness combined with an essential breadth of effect. No better evidence of these facts could be adduced than the recent adaptation of Windsor Castle to all the purposes of state and private accommodation, under the munificent auspices of our most gracious Sovereign: allowed, as it justly is on all hands, that the only palace in this country worthy of its KING is that which is wrought in the architecture of **Old England**.

* “Architects of the second or third order return out of *Italy* with their heads full of ancient temples, forgetting that these models of symmetry and grace were never intended for the assembling of multitudes, and that when once their forms and proportions are violated, decorations are as preposterous as a birth-day suit upon the back of a clown.”—**DR. WHITAKER.**

SECTION V.

Furniture, &c.

————— “ My house
Is richly furnished with plate and gold ;
Basons and ewers :
My hangings all of Tyrian tapestry :
In ivory coffers I have stuffed my crowns ;
In cypress chests my arras, counterpoints,
Costly apparel, tents, and canopies,
Fine linen, Turkey cushions boss'd with pearl,
Valence of Venice gold in needlework,
Pewter and brass, and all things that belong
To houses or housekeeping.”—*Taming the Shrew*, Act II. Scene 1.

ANTERIOR to the Tudors, household furniture was in general of a rude, substantial character,—the tables formed of boards on trestles, the seats of massy oak benches* or stools, and the floors strewed with straw.†.

* “ An halle for an hygh kyng, an household to holden,
Wel brod bordes abouten, ybenced wel clene.”—*Plowman's Crede*.

† “ Whan a chambre a fire is, or an hall,
Wel more nede is, it sodainly rescolwe,
Than to disputen and ask among us all
How the candle in the strawe is fall.”

CHAUCER'S *Troilus and Cressida*.

Fitz-Stephens, the historian and secretary of Thomas à Becket, mentions, among other particulars, that his apartments were every day in winter covered with clean straw or hay, and

The higher orders had, nevertheless, many costly and splendid articles ; for we find, in the old testamentary records, bequests of embroidered beds of satin and gold, velvet and gold, tapestry hangings for walls, and magnificent plate ; but the greater part of these were of foreign fabrication.*

The civil wars, and their consequent restrictive acts, were not more fatal to architecture than to the progress of other useful arts ; and England was, at their termination, still constrained for a while to be indebted, as she had been through the reigns of Henry IV. and Henry V., Edward IV. and Henry VI., to Venice, Genoa, and Florence, not only for articles of luxury, but for almost the whole of her manufactured goods. Hence it appears, that during those periods the same style of furniture pervaded the greater part, if not the whole, of Europe.

The invitation and encouragement held out to foreigners of all nations by Henry VII. and Henry VIII., and the protection afforded them against religious persecutions by Elizabeth, laid the foundation of that glorious pre-eminence at which our manufactures afterwards arrived.

in summer with green rushes or boughs ; lest the gentlemen who paid court to him, and who could not, by reason of their great number, find a place at table, should soil their fine clothes by sitting on the floor.—HUME.

“ John Baldwin held the manor of Oterasfee in Aylesbury of the king in soccage, by the service of finding litter for the king’s bed, viz. in summer, grass or herbe ; and in winter, straw, thrice in the year if the king should come thrice in the year to Aylesbury.”—MADOX, *Bar. Anglica*, p. 247.

* In 1455 a petition was presented to parliament by a company of women in London, called Silk-women, representing that the Lombards and other Italians imported such quantities of silk thread, that they were in danger of being reduced to poverty.—HENRY, vol. x. p. 188.

And in 1483 another petition was sent to parliament, praying for a prohibition against the importation of cupboards, tongs, fire-forks, stock-locks, keys, hinges, and garnets, painted glass, &c.—*Ibid.* p. 250.

“ To the wheels and gibbets of the Duke d’Alva,” says Andrews, “ England is indebted for the improvement of her manufactures : seared by his inhumanity, the Flemish artisans fled hither in shoals, and were received by Elizabeth with humanity and hospitality.”

By these men, on their various tastes, was formed that style of household furniture which is at this time again so highly esteemed, and sought to be revived. But the revivers appear to be more deficient in discernment than even those who, from Walpole’s time, have been labouring to renew the architecture of the same era under the name of “ *Gothic*.” Their common fault is, in not distinguishing what was devoted to the service of God from that which was devised for the accommodation of man. Church and house architecture* were not so dissimilar in character as church and house furniture. Making, therefore, dining-room seats diminutives of cathedral stalls, crenellating footstools, and machicolating bedsteads, as is now the practice, are still more glaring incongruities than mingling ecclesiastical with domestic features in the construction of one edifice.

A rational principle of utility pervaded the works of the old artisans ; and although some articles were carved in panels, with groups from sacred history, enriched with representations of shrines, altars, &c., the pieces themselves bore no resemblance in shape to the forms of buildings. Portable buttresses and pinnacles, which we now see applied to light

* “ The taste of all these stately mansions (houses of the 16th century) was that style which intervened between Gothic and Grecian architecture ; or which was, perhaps, the style that had been invented for the houses of the nobility when they first ventured, on the settlement of the kingdom after the termination of the quarrel between the *Roses*, to abandon their fortified dungeons, and consult convenience and magnificence : for I am persuaded, that what we call Gothic architecture was confined solely to religious buildings, and never entered into the decorations of private houses.”—WALPOLE’S *Anecdotes of Painting*.

chairs and other movables, were too absurd to enter their imaginations ; and the obvious inconvenience of crockets and points at every angle, as well as the risk of destruction to female habiliments, then costly and gorgeous,* would at once have struck these sagacious workmen.

The balance in point of number and commodiousness is certainly in favour of modern furniture ; but the splendour of our beds, hangings, and plate, is much inferior to that of earlier periods. Carved and inlaid bedsteads, with hangings of cloth of gold, paled with white damask and black velvet, and embroidered with heraldic badges ; blue velvet powdered with silver lions ; black satin, with gold roses and escutcheons of arms ; tapestry of cloths of gold and silver for hanging on the walls ; gold plate enamelled with precious stones ; and cloths of gold for covering tables,—must have exceeded in magnificence any idea we can form of their effect : yet such was the furniture of the nobility and others of those times.

On the other hand, the comfort of a carpet under the feet was seldom felt, and the luxury of a fork wholly unknown, in Elizabeth's reign : rushes commonly supplied the place of the former, and the fingers were the invariable substitutes for the latter.

The circumstances under which furniture, plate, utensils, jewels, and apparel, devolved upon generation after generation, is in some degree proof of such articles being confined to persons of the higher ranks ; and that, even among those, they were not numerous. But there was another and more powerful reason for the disposal of “ movables ” by bequest. “ The influence of the clergy in point of property was prodigious. When their own interest or the superstition of mankind failed of producing this effect,” (says the historian, treating of their various

* See Illustrations, Section VI.

modes of acquiring the goods of persons who died without disposing of them), “ they had influence enough to call in the aid of the law. Whoever died intestate, was presumed to have destined his movables to pious uses. The church took possession of them. The children, the wife, the creditors of the deceased, were often excluded from any share in what was esteemed a sacred property. As men are apt to trust to the continuance of life with foolish confidence, and childishly shun every thing that bids them think of their mortality, many die without settling their affairs. And the bold usurpation of the ecclesiastics in this case, of which there are frequent vestiges in our laws, though none in our historians, may be reckoned among the most plentiful sources of the wealth of the church.”*

In a work of general observations, like this Volume, the gradual increase of conveniencies and luxuries cannot be traced through all its ramifications. We therefore pass at once to the time of Elizabeth, when the inferior classes of Englishmen began to enjoy such comforts; but which were not then so general as to render their possession otherwise than remarkable. Notices of the several articles, under distinct heads, will, however, extend through the whole period during which the sceptre of this realm was swayed by the Tudors.

“ The furniture of our houses,” says Harrison, “ exceedeth, and is growne in a maner euen to passing delicacie: and herein I doo not speake of the nobilitie and gentrie onlie, but likewise of the lowest sort in most places of our south countrie, that have anie thing at all to take to. Certes, in noblemen’s houses it is not rare to see abundance of arras, rich hangings of tapestry, siluer vessell, and so much other plate as may furnish sundrie cupbords, to the sum oftimes of a thousand or

* Robertson.

two thousand pounds at the least : whereby the value of this, and their other stuffe, dooth growe to be almost inestimable. Likewise, in the houses of knights, gentlemen, merchantmen, and some other wealthie citizens, it is not geson to behold generallie their prouision of tapestrie. Turkie work, pewter, brass, fine linen, and thereto costlie cupboards of plate, worth five or six hundred, or a thousand pounds, to be deemed by estimation. But as herein all these sorts doo far exceed their elders and predecessors, and in neatnesse and curiositie the merchant all other ; so in time past the costlie furniture staid there, whereas now it is descended yet lower, euen unto the inferior artificers and manie farmers, who, by virtue of their old, and not of their new leases,* haue, for the most part, learned to garnish their cupboards with plate, their ioined beds with tapestrie and silk hangings, and their tables with carpets and fine naperie,† wherby the wealth of our countrie, (God be praised therefore, and giue vs grace to imploie it well), dooth infinitelie appeare. Neither doo I speake this in reproch of anie man, God is my iudge, but

* Latimer's well-known sermon in 1549, the first he preached before Edward VI., contains a curious picture of a farmer's means anterior to that time. " My father was a yoman, and had no landes of hys owne, onely he had a farme of iij. or iiij. pound by yeare at the uttermost, and hereupon he tilled so muche as kept halfe a dossen men. He had walke for an hundred sheepe, and my mother milked xxx. kyne. He was able, and did finde the king a harnesse, with himselfe and his horse, while he came to the place that he should receiue the kinge's wages. I can remember that I buckled his harnesse, when he went unto Blackheath felde. He kept me to schole. He married my sisters wyth five pound or xx. nobles a peece. He kept hospitality for his poore neighbours. And some almes he gave to the poore, and all thys did he of the sayde farme. Where he that nowe hath it, payeth xvj. pound by yeare or more, and is not able to do any thinge for hys prince, for hymselfe, or for hys children, or geve a cup of drinke to the poore."

† The goodman of the house sat at the upper end of the board, " with a fayre napkyn layde before him on the table, lyke a master."—*Hist. of John Winchcomb.*

to shew that I doo reioice rather, to see how God hath blessed vs with his good gifts; and whilst I behold how that in a time wherein all things are growen to most excessiue prices, and what commonlie so euer is to be had, is dailie plucked from the commonalitie by such as look into eurie trade, we do yet finde the meanes to atchiue such furniture as heretofore hath beene vnpossible.”

He proceeds, speaking (in the persons of some old men then dwelling in his village) of the amendment of lodging: “ our fathers, (yea we ourselues also), haue lien full oft vpon straw pallets, on rough mats couered onlie with a sheet, vnder couerlets made of dogswain or hopharlots, (I vse their owne terms), and a good round log under their heads, instead of a bolster or pillow. If it were so that our fathers, or the goodman of the house, had, within seuen yeares after his marriage, purchased a mattress or flockebed, and thereto a sacke of chaff to rest his head vpon, he thought himselfe to be as well lodged as the lorde of the towne, that, peradventure, laie seldome in a bed of downe or whole fethers; so well were they contented, and with such base kind of furniture: which is also not verie much amended as yet in some parts of Bedfordshire, and elsewhere further off from our southerne parts. Pillowes (say they) were thought meet onelie for women in childbed. As for seruants, if they had anie sheet aboue them, it was well, for seldome had they anie vnder their bodies, to keepe them from the pricking straws that ran oft through the canuas of the pallet, and rased their hardened hides.”

The next remarkable thing, he adds, “ is the exchange of vessell, as of treene platters into pewter, and wooden spoones into siluer or tin; for so common were all sorts of treene stuffe in old time, that a man should hardly find four peeces of pewter, (of which one was, peraduenture, a salt), in a good farmer’s house. Whereas in my time, although per-

adventure foure pounds of old rent be improved to fortie, fiftie, or an hundred pounds, yet will the farmer thinke his gaines verie small toward the end of his terme, if he have not six or seuen years' rent lieing by him, therewith to purchase a new lease, beside a fair garnish of pewter on his cupboard, with so much more of od vessell going about the house, three or foure fether beds, so manie couerlids and carpets of tapistrie, a siluer salt, a bowle for wine (if not an whole neast), and a dozen of spoones to furnish up a sute."

After so perspicuous a general view by an eye-witness, distinguished for the accuracy of his observation, and for his veracity, it remains to consider the subjects under their several heads, beginning with that one which appertains directly to architecture; and without which, in those days, the decorations of rooms were not complete.

Tapestry or **Arras**, commonly described as "Hangings," enriched the walls of superior apartments from very early times. The most ancient tapestry now existing is preserved in the church of Bayeux in Normandy, and exhibits an entire series of the circumstances attending William the Conqueror's descent on England.

The arras was loosely hung on projecting frames, by tenter-hooks, against the walls—which were sometimes not even plastered—covering the whole surface from the floor to the ceiling; and was, like most other furniture, removable from one residence of its owner to another.* A servant of the house, appointed for the purpose, and called the **UPHOLDER**, superintended these matters. There are yet in the king's household six yeomen of the guard, called "yeomen hangers," whose duty is to

* The number of carts employed in removing the furniture, &c. of the Earl of Northumberland, were seventeen, besides "my lord's chariot," and a waggon for the heavy part of the chapel furniture.—*Northumberland Household-Book*, see Illust.

attend the king in all his progresses or removals with his hangings, tents, &c. There are also two “yeomen bed-goers,” who, on such occasions, have the charge of His Majesty’s beds.*

Shakspeare makes constant allusion to *ARRAS*, both to its splendour, and as affording ready means of concealment :

“ Her bed-chamber was hanged
With *tapestry* of silk and silver; the story
Proud Cleopatra, when she met her Roman.
A piece of work
So bravely done, so rich, that it did strive
In workmanship and value.”—*Cymbeline*, Act II. Scene 4.

“ My lord, he’s going to his mother’s closet;
Behind the *arras* I’ll convey myself.”—*Hamlet*, Act III. Scene 3.

“ Stand thou
Within the *arras*; when I strike my foot
Upon the bosom of the ground, rush forth
And bind the boy which you find with me
Fast to the *chair*.”—*King John*, Act IV. Scene 1.

“ Being entertained for a perfumer, as I was smoaking a musty room,† comes me the prince and Claudio, hand in hand, in sad conference: I whipt me behind the *arras*; and there heard.”—*Much Ado about Nothing*, Act I. Scene 3.

* See Illustrations.

† When there were so few fires in houses, and their walls hung with cloths, it was found necessary frequently to air them by fumigation, which was done by burning spices and other aromatic substances. All the inventories contain “perfuming-pans.”

There was anciently another mode of perfuming apartments, which, possibly, had not at that time fallen entirely into disuse.

“ When you are layd in bed so softe,
A cage of golde shall hange alofte

Dr. Johnson thought Shakspeare had outstepped probability in supposing Falstaff to sleep behind the hangings, on account of his bulk.* But if we bear in mind that the arras sometimes extended from one extremity of the room to the other, covering doors and other recesses—which were not unfrequent, and of considerable size—we can see no reason to doubt his accuracy. Sir James Melvill was introduced to a private gallery to hear Queen Elizabeth play on the virginals; “after I had hearkened awhile,” said he, “I put aside the *tapestry* that hung before the chamber door.”† And at an interview between Queen Mary and Elizabeth, Philip of Spain was hidden behind the tapestry.‡

The most costly materials were employed in the fabrication of the best sorts of hangings. Henry the Eighth’s apartment at Calais, whither he was accompanied from Bologne by Francis I., in 1520, was hung with cloth of gold, adorned with precious stones and pearls. In the old inventories, cloth of gold, and cloth of silver, and embroidery, frequently occur, as well as cloth of silk and gold mixed, called *baudkin*.§

Whythe longe peper fayre brenynge,
And clobes that be swete smellynge.”—*Squire of Low Degree*.

“And burn sweet wood to make the lodging sweet.” *Taming the Shrew*, Induction, Scene 1.

Perfumed powder was also in use for clothes. In one of Queen Elizabeth’s wardrobe accounts, is a charge “for 6lb. of sweet powder used for the queen’s robes, at 13s. 4d. a pound.” King Henry the Eighth’s laundress was bound to provide as much “sweet powder, sweet herbes, and other sweet things, as shall be necessary to the sweet keeping” of his linen, and all these, with soap and wood, out of her wages, which were 20*l.* a year.

* Nares.

† Melvill’s Memoirs.

‡ Nichols’s Progresses, vol. i. p. 13.

§ The walls of the gallery at York Place, the residence of Cardinal Wolsey, and seized by the king, were “hanged with cloth of gold, and tissue of divers makings, and cloth of silver likewise on both the sides; and rich cloths of *baudkin* of divers colours.”—CAVENDISH’S *Life of Wolsey*.

“ For, round about, the wals yclothed were
 With goodly arras of great variety,
 Woven with gold and silk so close and nere,
 That the rich metall lurked prively,
 As faining to be hidd from envious eye ;
 Yet here and there, and every where, unawares
 It shewed itselfe, and shone unwillingly :
 Like to’ a discolour’d snake, whose hidden snares
 Through the green gras his long bright burnished back declares.”

Spencer’s Faery Queene, Book III. Canto 28.

Of the historical and fabulous subjects represented on these hangings, the siege of Troy, the story of Hercules, and the parable of the prodigal son, seem to have been the favourites, as they are the most general. “ Parke-work,”* [landscape,] and heraldry particularly, held high places

* In the great chamber at Hengrave were “ eight large peeces of fine arras hangings, *parke-work*, wth great beasts and fowls, 160 yards.”—MR. GAGE’s *History*.

The stories of the tapestry in the royal palaces of Henry VIII. are still preserved. In the tapestry of the Tower of London, the original and most ancient seat of our monarchs, there are recited, *Godfrey of Bulloign*, the *three Kings of Cologn*, the *Emperor Constantine*, *St. George*, *King Erkenwald*, the *History of Hercules*, *Fame and Honour*, the *Triumph of Divinity*, *Esther and Ahasuerus*, *Jupiter and Juno*, the *eight Kings*, the *ten Kings of France*, the *Birth of our Lord*, *Duke Joshua*, the *riche History of King David*, the *seven Deadly Sins*, the *riche History of the Passion*, the *Stem of Jesse*, [this was a favourite subject for painted glass; and also composed a branch of candlesticks, thence called a **Jesse**, not unusual in ancient churches:] *Our Lady and Son*, *King Solomon*, the *Woman of Caronony*, *Meleager*, and the *Dance of Maccabre*. At Durham Place, the *Citie of Ladies*, the tapestry of *Thebes and Troy*, the *City of Peace*, the *Prodigal Son*, *Esther*, and other pieces of Scripture. At Windsor Castle, the *Siege of Jerusalem*, *Ahasuerus*, *Charlemagne*, the *Siege of Troy*, and *Hawking and Hunting*. At Nottingham Castle, *Amys and Amelion*. At the More, a palace in Hertfordshire, *King Arthur*, *Hercules*, *Astyages*, and *Cyrus*. At Richmond, the arras of *Sir Bevis*, and *Virtue and Vice fighting*. Many of these subjects are repeated at Westminster, Greenwich, Oatlands, Beddington in Surrey, and other seats, some of which are now

in the estimation of “devysors” of by-gone times. Richard, earl of Arundel, so early as 1392, bequeathed to his wife Philippa the hangings of his hall, which had been made in London, of blue tapestry, with red roses, and the arms of his three sons. In 1503, Katherine, Lady Hastings, disposed by will of “*counterfeit* arras with my lord’s armes, counterfeit arras with the imagery of women, alsoe pieces I have of blew and *better blew* with my lord’s armes; and also pieces of hangings of verd that now hang in my chamber and the parlour.” The latter were probably hangings of rich silk in one colour, or, in fact, flowered damask.

Spencer mentions that description of tapestry :

“Thence back again faire Alma led them right,
And some into a goodly parlour brought,
That was with royall arras richly dight,
In which was nothing pourtrahed nor wrought;
Not wrought, nor pourtrahed, but easie to be thought.”

Faery Queene, Book II. Canto 33.

Nor were these splendid embellishments confined to the interiors; on occasions of festivals, or processions of great ceremony, they were displayed on the fronts of houses :

“Then collours caste they o’er the walls, and deckt old houses gaye.”

unknown as such. Among the rest, we have also *Hannibal*, *Holofernes*, *Romulus* and *Remus*, *Aeneas*, and *Susannah*. *Syr Guy*’s combat with the dragon in Northumberland, is said to be represented in tapestry in Warwick Castle. These hangings appear to have been in Warwick Castle before the year 1398. They were then such distinguished pieces of furniture, that a special grant, conveying “that suit of arras hangings in Warwick Castle which contained the story of the famous Guy, earl of Warwick,” together with the Castle of Warwick, and other possessions, to Thomas Holland, earl of Kent. And in the restoration of forfeited property to this lord after his imprisonment, they are particularly specified in the patent of King Henry IV., dated 1399.—From WARTON’S *History of English Poetry*.

At the entrance of Lady Elizabeth, quecn of Henry VII., into the City of London, “ al the strcets ther which she shuld passe by, were clenly dressid, and besene with cloth of tapestrye and arras; and some streetes, as Chepe, hanged with riche clothes of golde, velvettes, and silkes.”*

Some notion of the price† of hangings may be collected from a letter of Gilbert Talbot’s to his father, the Earl of Shrewsbury, dated 1576, wherein he says, “ I have seen many fayre hangynges, and yo^r L. may have of all prycesse, eyther xis. a styck, or vii. grotes, iiis. ivs. vs. or vis. the styck, eaven as yo^r L. will bestow; but there is of vs. the stycke that is very fayre: but unless yo^r L. send upp a measure of what depthe and bredthe you wolde have them, suerly they will not be to yo^r L.’s lykyng; for moste of them are very shallow, and I have yet seene

* Leland.

“ *I will not speake* of the rich arras, the costlie tapestrye, the fine clothes, both of golde and silver, the curious velvets, the beautiful sattins, nor pleasant silkes which did hang in every street she passed. The wine that ran continually out of the conduits, and the gravelling of the streets, *needeth not to be remembered.*”—HALL’S *Chron. of England*.

On the 24th of June, 1509, Henry VIII., in the first year of his reign, with his queen, departed from the Tower, through London: the streets were hanged with tapestry and cloth of arras, and a great part of the south side of Cheape with cloth of gold, and so was some part of Cornehill. “ The streets were railed and barred on the one side, from ouer against Grace-Church to Bredstreet in Cheapside, where euerie occupation stood in their liueries in order, beginning with base and meane occupations, and so ascending to the worshipful crafts. Highest, and lastlie, stood the maior with the aldermen. The goldsmiths’ stals vnto the end of the Old Change, being replenished with virgins in white, with branches of white wax.”—HOLINGSHEAD.

† The usual wages of an embroyderer was 8*d.* a day; but those employed at Hengrave “ amending arras” received no more than 6*d.* a day.

none that I thynke depe inoughe for a great chamber, but for lodgynges.”*

There was another sort of hangings, which was also commonly called tapestry; but which was in reality nothing more than painted cloth, used in bed-chambers and inferior apartments. It may, indeed, be doubted whether, considerable as the supply was,—(and the importations alone were considerable; as, by Andrews, it appears, that so early as 1513, three or four thousand pieces of cloth of gold, cloth of silver, damask, velvet, &c. were usually brought in one ship),—a sufficient quantity of the genuine material could at all times have been obtained.

Archdeacon Nares defines “*painted cloth* as a species of hangings for rooms, very frequently mentioned in old authors, and generally supposed and explained to mean tapestry; but which was really cloth or canvass painted in oil, with various devices and mottos. Tapestry being both more costly and less durable, was much less used, except in splendid apartments.”

“Mayster Thomas More, in hys youth, devysed in hys father’s house in London a goodly hangyng of fyne paynted clothe, with nyne pageauntes, and verses over every of those pageauntes.”

The devices employed in this mode of decoration, and in “water work,” as we have before shewn, by Falstaff’s advice to his Hostess Quickly, were similar to those which were used in the better sorts of tapestry; but the mottoes, being addressed to less elevated orders of society, were in a more familiar style. Dr. Bulleyne, in a work entitled “A Dialogue both pleasant and pitifull, &c. 1564,” says, “This is a comelie parlour,—and faire cloths, with pleasant borders aboute the

* Lodge’s Illustrations.

same, with many *wise sayings painted upon them.*" The style and point of these *wise sayings* are displayed in a publication of 1601 : —

“ Read what is written on the *painted cloth* :
Do no man wrong ; be good unto the poor ;
Beware the mouse, the maggot, and the moth ;
And ever have an eye unto the door.”

And Shakspeare, in his *Rape of Lucrece*, says,

“ Who fears a sentence, or an old man’s saw,
Shall by a *painted cloth* be kept in awe.”

For small rooms, there was yet another style of hangings in Elizabeth’s time, of which some of the apartments at Hardwick, in Derbyshire, present specimens ; this was embossed leather, with gold devices on coloured grounds. A similar kind of material is still to be had in Holland.

The introduction into this country of the art of weaving tapestry, Walpole assigns to the reign of Henry VIII. : but we have seen, that in 1392 Lord Arundel bequeathed the hangings of his hall, which had been then recently made in London ; and ten years before, Richard II. granted a license to Cosmo Gentilis, the pope’s receiver of revenues in England, to export cloths of various kinds and colours, without paying duty. The first article in that grant consisted of six pieces of tapestry, of a green ground, powdered with roses, which the king sent as a present to the pope. It may, however, be fairly inferred, that the art was lost amidst the contentions of the two houses, and re-introduced, by William Sheldon, in the reign of Henry.

Another attempt to establish this art in England was made in the reign of James I. by Sir Francis Crane, who built a house for the purpose at Mortlake in Surrey, towards which the king gave 2000*l.*, and his son and successor, Charles I., contributed a like sum annually. Francis Cleyn, a painter of considerable reputation, in the service of the

King of Denmark, recommended by Sir Henry Wotton, was employed at this manufactory; “ and gave designs, both in history and grotesque, which carried those works to singular perfection.”* The splendid hangings at St. James’s Palace, so ably described by the *Sieur de la Serre*, in his account of the visit of *Mary de Medicis*, were from the looms at Mortlake. Some few specimens are yet remaining; but the best were purchased, with others belonging to Hampton Court and Whitehall, by *Oliver Cromwell*, at the sale of *King Charles’s* effects. One set of hangings, relating to the story of *Abraham*, in eight parts, at Hampton Court, was valued in the inventory at 8260*l.*; and another in ten parts, the history of *Julius Cæsar*, was appraised at 5019*l.*† In 1759 *Zuccarelli* painted a set of designs for tapestry, which were executed by *Paul Saunders*, yeoman arras weaver and arras tailor to the king.‡ They were wrought for the *Earl of Egremont*, to decorate some part of the house which he built in *Piccadilly*; and were about the last that were made in this country.

Floors were generally covered with *rushes*, carpets being little used for such purposes even at the close of *Elizabeth’s* reign, although instances occur of tapestry cloths for the feet to rest upon as early as *Edward I.* It does not, indeed, appear to have been the custom at any time to leave floors bare, whether boarded or paved; our poets, and particularly *Shakspeare*, all speak of rushes and other vegetable substances being strewed in the principal apartments:

“ All herbes and floures, fragrant, fayre, and swete,
Were strawed in halles, and layd under theyr fete.”

Lyfe of Saynt Wyburge.

* *Walpole’s Anec. Painting.*

† *Pyne’s History of the Royal Residences.*

‡ *Edwards’s Anec. Painting.*

“Of olibe and ruge* floures

Werren ystrewed halle and boures.”†—*Marriage of Cleopatras.*

Glendower.—“She bids you,

Upon the wanton *rushes* lay you down,

And rest your gentle head upon her lap.”

Henry IV., Part I. Act III. Scene I., *Archdeacon of Bangor's House.*

“Their honours are upon coming, and the room not ready.

Rushes and seats instantly.”

The Widow's Tears, Old Play, vol. vi. p. 162.

“Sweet lady, I do honour the meanest *rush* in this chamber for your love.

Every Man out of his Humour.

Dr. Bulleyne, in his *Bulwark of Defence*, printed 1562, observes, that “*rushes* that growe upon dry groundes be good to strewe in halles, chambers, and galleries, to walk upon, defending apparel, as traynes of gownes and kertles, from the dust;” and Dekker speaks of *bulrushes* being applied to the same use. Lævinus Lemnius, a physician and divine of Zealand, visited London in the 16th century, and wrote an account in Latin of his travels, which was translated by Thomas Newton, in 1576. He remarks, with great admiration, the cleanliness of the English, and adds, “their chambers and parlours, strawed over with sweete herbes, refreshed mee; their nosegayes finelye entermingled with sondry sortes of fraguante floures in their bed-chambers and privie roomes, with comfortable smell cheered mee up, and entierlye delighted all my sences.”

The *planta-genista*, or broom, having been ordinarily used for strewing floors, became an emblem of humility; and was borne as such by Fulke, earl of Anjou, grandfather of Henry II., king of England, in his

* Red.

† Chambers.

pilgrimage to the Holy Land. The name of the royal house of Plantagenet is said to be derived from that circumstance.*

The Furniture of the Hall consisted of but few articles; such as clumsy oak tables covered with carpets, benches or “joined forms” of the same material, and cupboards for plate, pewter, “treene,” leather jugs, glass, &c.; with a reredoss or fire-iron in the centre of the floor, against which faggots were piled and burned, the smoke passing through an aperture in the roof; the fender, formed by a raised rim of stone or tile; and a “fier-forke,” and tongs.†

“A mydde the halle flore
A fere sterke and store,
Was Lyzt, and brende bryzt.”—SYR LIBEAUX DIASCONIOS.

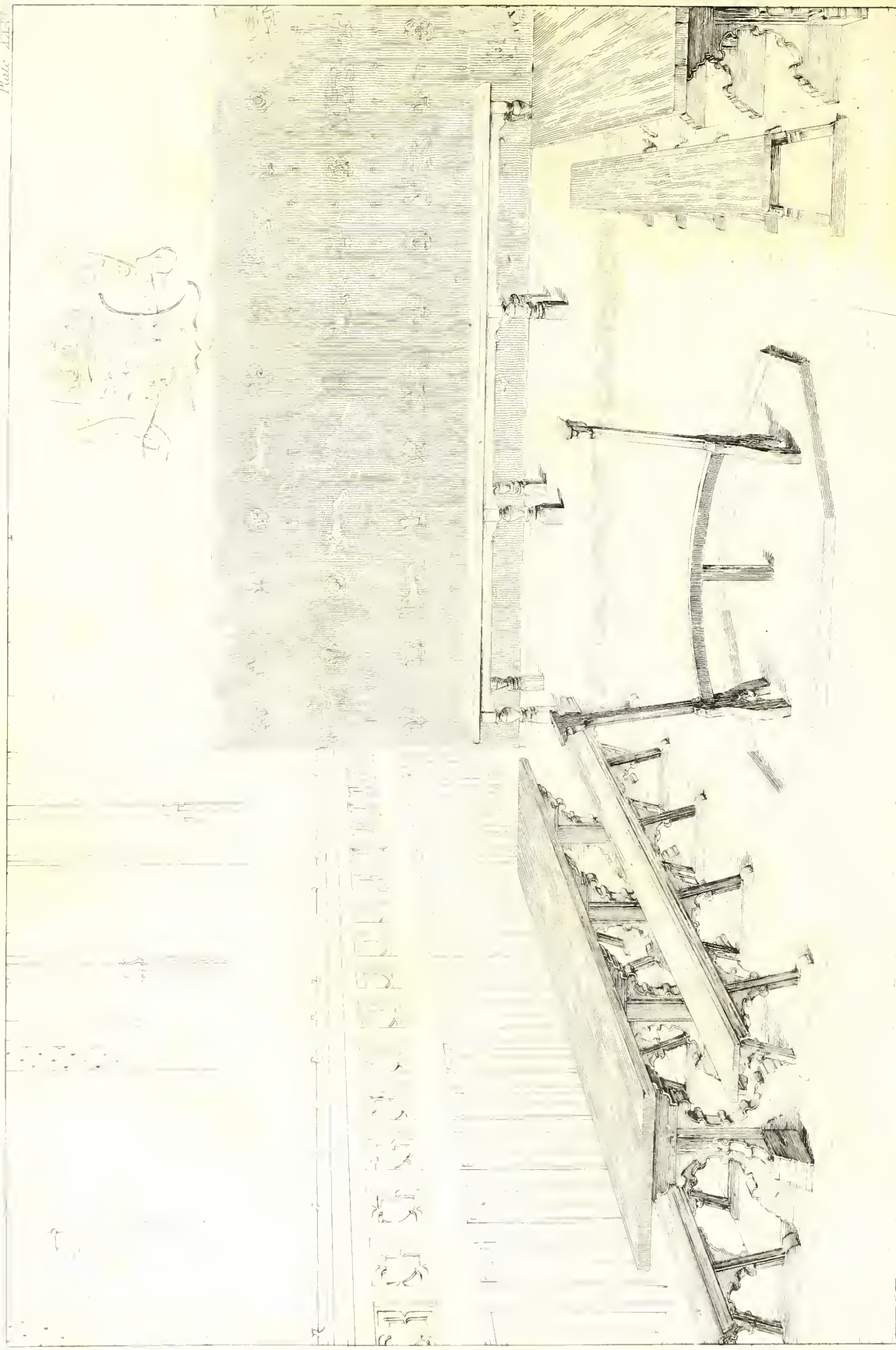
At Easter the hall fire was discontinued. Easter day was called “Godde’s Sondaye: ye knowe well that it is the maner at this daye to do the fyre out of the hall, and the black wynter brondes, and all thynges that is foule with fume and smoke shall be done awaye; and there [where] the fyre was shall be gayly arayed with fayre floures, and strewed with green rysshes all aboute.”‡

Specimens of the best sort of hall **Tables** and **Seats**, are shown in

* In 1513 “the king kept a solemne Christmasse at Greenwich, with dances and mummeries in most princelie maner. And on the Twelfe Daie, at night, came into the hall a mount, called the rich mount. The mount was set full of rich flowers of silke, and especiallie full of broome slips full of cods; the branches were greene sattin, and the flowers flat gold of damaske, which signified *Plantagenet*.”—HOLINGSHEAD.

† Where the hall had a chimney, there was, in addition to the dogs, “a cradle for sea-coal, and a sholve, made like a grate, to seft the sea-cole with.”—See *History of Hengrave*.

‡ The Festival, 1511.



the annexed Plate; these, as well as the ~~Fire-Iron~~ represented in the same Plate, are yet to be seen at Penshurst.

In an inventory of furniture belonging to Richard Fermor, Gentleman, temp. Henry VIII., are mentioned “three tables with formes and tressylls, mortyced into the grounde.”

There was another kind of hall table, formed of narrow leaves or boards hinged together, folding up into small compass, and resting on trestles. Shakspeare makes Capulet, entering with his guests and maskers, exclaim,

“Give room;

More lights ye knaves; and *turn the tables up.*”

Romeo and Juliet, Act I. Scene 5.

The hall was set with three tables; one stood on the high pace, parallel with the end at which sat the lord and his principal guests; the two others along the sides, at right angles with the upper one, for inferior visitors and retainers. Tables so placed were said to stand *banquet-wise*. The lord's seat was distinguished by a canopy, or “cloth of estate,”* with a “dorser d'arras”—a cloth of tapestry or embroidery, hanging against the wall, under the canopy, and designated the “high dese.” The step formed a line of demarcation for his guests, beyond which none were to approach, except by special invitation.

But the lord did not always dine in the hall: the great chamber, sometimes mentioned as the “great dining-chamber,” was the apartment

* *A cloth of estate* belonging to Charles I., and purchased for Oliver Cromwell at the sale of that unfortunate monarch's property, “was of purple velvet, embroidered with gold, containing the arms of England within a garter, enriched with two cameos or agates, twelve chrysolites, twelve balasses or garnets, one sapphire seated in chases of gold, one long pearl pendant, and many large and small pearls.”—PYNNE'S *History of the Royal Residences*.

in which his meals were served, except on festivals. In this chamber there was one long table, and the end at which the lord sat was called "the lord's board end." The rank of his visitors was here also denoted by the situations they occupied at his board; as will be found more particularly noticed under the head of *Saltrellar*. In Harrison's time, besides the guests at the principal tables, there were usually forty or sixty persons fed in the hall; "to the great releif of such poore sutors, and strangers also, who be oft partakers therof, and otherwise like to dine hardlie." The "reversion" of the lord's table was bestowed upon the poor, who, in great numbers, were waiting at the gates.

Cupboards answered in some respects to the "side-boards" of the present day. They were sometimes mere planched tops, resting on trestles, or fixed with legs against the wall; at others framed on stages, rising one above another, and movable; these were called "joined cupboards," occasionally carved, and, like tables, covered with carpets.

At the marriage of Prince Arthur, son of Henry VII., in the hall was a triangular cupboard, five stages high, set with plate, valued at 1200*l.*, entirely ornamental; and in the "utter chamber," where the princess dined, was another cupboard, "set with gold plate, garnished with stone and pearl, valued at 20,000*l.*"*

When Cardinal Wolsey entertained the French Ambassadors at Hampton Court, "there was a cupboard made for the time, in length of the breadth of the nether end of the great chamber, six desks high, full of gilt plate, very sumptuous, and of the newest fashions; and the nethermost desk garnished all with plate of clean gold." "This cupboard was barred in round about, that no man might come nigh it;

* Stow.

for there was none of the same plate occupied during this feast, there was sufficient besides.”* The king also entertained these ambassadors at Greenwich in a splendid temporary banqueting-house, in which there was a cupboard seven stages high and thirteen feet long, “ set with standing cuppes, bolles, flaggons, and great pottes, all of fine golde, some garnished with one stone, and some with other stones and pearles ;” and another cupboard nine stages high,† “ set full of high pottes, flaggons, and bolles, all massy plate of silver gilte.” At this feast there were three smaller boards, called “ *ewry-boards*,” on which were placed basins and ewers for the use of the king, queen, and others. They are more particularly described under the article **Plate**.

Cupboards of plate are frequently mentioned by the dramatic writers as **Court-Cupboards** :

“ Here shall stand my *court-cupboard*, with its furniture of plate.‡

In *Romeo and Juliet*, the servants coming into Capulet’s hall to prepare for the guests, the first servant, directing his fellows, says,

“ Remove the court-cupboard—look to the plate.—Act I. Scene 5.

The use of cupboards is thus described by Harrison : “ Drinke is vsuallie filled in pots, gobblets, iugs, bols of silver in noblemen’s houses, also in fine Venice glasses, of all formes ; and for want of these,

* Cavendish’s Life of Wolsey.

† At another banquet of this monarch, “ the cupboard in the hall was of twelve stages, all of plate of gold, and no gilt plate.” The banquet consisted of two hundred and sixty dishes.—HOLINGSHEAD.

‡ A “ *cupboard of plate*,” for such a small service was called, “ consisted of a cup of gold, covered, six great standing pots of silver, twenty-four silver bowls with covers, a basin and ewer, and a chasoir of silver.”—FOSBROKE’S *Enc.*

elswhere in pots of earth, of sundrie colours and moulds, (wherof manie are garnished with siluer), or at the leastwise in pewter; all which, notwithstanding, are seldome set on the table, but each one, as necessitie vrgeth, calleth for a cup of such drinke as him listeth to have: so that when he hath tasted of it, he delivereth the cup againe to some one of the standers by, who, making it cleane by pouring out the drinke that remaineth, restoreth it to the cupbord from whence he fetched the same. By this deuise, much idle tippling is furthermore cut off; for if the pots should continuallie stand at the elbow, or neere the trencher, diuerse would always be dealing with them."

Archdeacon Nares supposes **Livery Cupboard** and court-cupboard to be the same; but the authority he adduces is not in this instance very clear. The *livery cupboard* was probably the board on which the liveries were parcelled out, preparatory to being sent to the chambers. Liveries consisted of collations, wine, manchets, "ipocras," and wafers, candles, &c., supplied to the bed-chambers after supper.*

Plate, and other Services for the Table.—Amongst the numerous costly and magnificent articles for the table, wrought in silver, gold, and other precious materials, were, chargers, dishes, plates, porringers, saucers, vases or cups, pots or tankards, flaggons, pitchers, pottels, ewers, creuses, bowls, goblets, basins, washing-basins and ewers, horns, cups for caudle, cruets, spice-plates, spiceres, saltcellars, pepper-boxes, spoons, and candlesticks.

* "The lyverays" for the Earl and Countess of Northumberland, in whose household there was a rigid system of economy, were, "For my lord and my lady—Two manchets, a loof of houshold breid, a gallon of bere, a quarte of wyne, a pound of white lights, conteyning xij. candles and vi. sysez, viz. iij. to my lordis footsheit, and iij. to my lady's chambre."

Chargers, large dishes, sometimes described as “ flat pieces.”

Saucers, small deep dishes, for sauces, &c. ; and also used as stands for vases, and other vessels filled with wines, to prevent the liquor being spilt upon the table. In the reign of Elizabeth, dishes and platters—which before her time were quite flat—began to assume this form, and were found, says Harrison, “ more conuenient for sawce, broth, and keeping the meat warm.”

Cups of gold, of gold and sapphire, of berril garnished with gold, gold enamelled with images, and others enamelled with arms of silver gilt, silver parcel gilt, silver enamelled, gold set with rubies and other jewels, frequently occur. Nor were they less various in their fashions and workmanship: we find cups “ standing on lions,” “ with the horns of Sir Hugh,” in the form of a rose, embossed with morris dancers, dogs, swans, &c.*

It was the custom with the higher orders of society, at least as early

* In the Hengrave Inventory, among numerous other curious and splendid vessels, are,

“ vj. goblets, three with a cover all gylte, grayffen, hanged all with bells, and three enamelled, white and black ; poyse cxij. ounces.

“ A standing cup, w^h a cover, of the Almayne fashion, called ypocras cup ; poyse xvij. ounces.

“ One jugge of an old fashion, called Sir Humphrey Stile ; poyse xxij. oz.

“ A great bowle, with a cover chased all over, callyd Brave Harrie ; poyse cxliij. ounces.

“ iij. gobelettes, with a cover chased, and a vanakelle’s† head ; poyse jc. and iij. ounces and a halfe.

“ ij. standing cuppes, chased, one with a cover, having Judith in the toppe, with Oliferne’s head ; another with ij. setts of bells on the top ; poyse xlvij. ounces and a halfe.

† “ Vernicle, a cloth or napkin, on which the face of Christ is depicted, derived from the well-known incident related of St. Veronica.”—Mr. GAGE’s *History*.

as Henry VIII., to present cups of gold and silver at christenings. Archbishop Cranmer, who was godfather to Queen Elizabeth, “gave to the princess a standing cup of gold;” and her godmothers gave other pieces not less valuable. “The Dutches of Norffolke gaue hir a standing cup of gold, fretted with pearle; the Marchionesse of Dorset gaue hir three gilt bolles, pounced,* with a couer; and the Marchionesse of Excester gaue three standing bolles, grauen, all gilte, with a couer.”†

Bowls of silver were used as drinking-glasses are now, before the introduction of glass for such purposes; they were of small sizes, in “nests,” fitting one within another. Of the larger-sized bowl, the most distinguished are the *mazer* and the *wassail*. **Mazer** is a term applied to large goblets of every kind of material; but the best authors agree that its derivation is from *maeser*, which in Dutch means maple; and, therefore, that a *maeser-bowl* is one formed of maple wood.

Wassail is said to have had its origin at the meeting of Vortigern and Rowena, the daughter of Hengist. Geoffrey of Monmouth states

“v. goboletes, with a cover of maydens’ heads, parcel gylte; poyse iiij.^{xx} xij. oz. and a halfe.

“ij. beer pots, w^t close covers, chased, one with an antich woman, the other with a rose; poyse xxix. ounces and a quart

“ij. standing cuppes, with two covers, one wth the sun, and the other with Saynte Chrystopher; poyse iij.^{xx} and xvj. ounces.

“ij. great jouges, with ij. covers, graven with naked boys; poyse xxxviij. ounces and a halfe.

“ij. ale potes, with a cover, one having a boy on the top with a two-handed sword, and the other with a man on the top with a long speare, and shield; poyse xxxvj. ounces.”

* Indented or pricked with a sharp instrument, a method of ornamenting plate used by the Morescoes or Moors in Spain, in pattern or shapes of flowers.—*Testamenta Vetusta*.

† Holingshed, vol. iii. page 787.

that the lady knelt before the king, and, presenting him with a cup of wine, said, “ *wæs-heil*,” which in Saxon means “ health be to you.” Vortigern, as he was instructed, replied, “ *drinc-heil*,” *i. e.* drink the health. Rowena drank, upon which Vortigern took the cup and pledged her. Hence the term and custom.

“ The old wassel-bowl, so much the delight of our hardy ancestors, who, on the vigil of the new year, never failed to assemble round the glowing hearth with their chearful neighbours ; and in the spicy wassel-bowl drowned every former animosity—an example worthy modern imitation. *Wassel* was the word, *wassel* every guest returned as he took the circling goblet from his friend, whilst song and civil mirth brought in the infant year.”*

The wassel-bowl, which, in the great monasteries, was placed on the abbot’s table, at the upper end of the refectory or eating-hall, to be circulated among the community at his discretion, received the honourable appellation of “ *poculum charitatis*.” This, in our universities, is called the grace-cup.†

The **peg-tankard**, an ancient species of wassel-bowl, was in use in Elizabeth’s time. It held two quarts, and had generally a row of seven pegs, dividing the height into eight equal parts, each containing half a pint. Sometimes, however, the spaces were much larger, the pegs being fewer. The first person was to drink to the first peg, the second to the next peg, and so on ; they were to stop precisely at the pin, and if any drank short, they were compelled to drink again, or, exceeding the limit, until they reached the following mark. This mode of drinking, which was intended to check intemperance, defeated the object of its introduction.

* Ellis’s Brand.

† Milner, Brand, &c.

Priests, were therefore soon enjoined to discontinue the practice of “drinking to pegs.”

In Ellis's edition of Brand's *Popular Antiquities* is the following note, describing the various drinking-vessels used in familiar life, from a work published in 1635; but all the articles were known half a century before. “Heywood, in his ‘*Philocothonista, or Drunkard opened, dissected, and anatomized,*’ says, ‘of drinking-cups, divers and sundry sorts we have; some of *elme*, some of *box*, some of *maple*, some of *holly*, &c. Mazers, broad-mouthed dishes, naggins, whiskins, piggins, criuzes, ale-bowles, wassell-bowles, court-dishes, tankards, kannes, from a pottle to a pint, from a pint to a gill. Other bottles we have of leather; but they are most used among the shepheards and harvest people of the countrey: small jacks wee have in many ale-houses of the citie and suburbs, tipt with silver, besides the great black-jacks and bombards at the court, which, when the Frenchmen first saw, they reported, at their return into their countrey, that the Englishmen used to drinke out of their bootes. We have, besides, cups made of hornes of beastes, of cocker-nuts, of goords, of eggs of estriches; others made of the shells of divers fishes brought from the Indies and other places, and shining like mother of pearle. Come to plate, every taverne can afford you flat bowles, French bowles, prounet-cups, beare-bowles, beakers; and private householders in the citie, when they make a feast to entertaine their friends, can furnish their cupbords with flaggons, tankards, beere-cups, wine-bowles, some white, some percell guilt, some guilt all over, some with covers, others without, of sundry shapes and qualities.’ He also tells us: ‘There is now professed an *eighth* liberal art or science, called *Ars Bibendi*, *i. e.* the art of drinking. The students or professors thereof call a grecne garland, or painted hoope hang’d out, a *colledge*; a signe

where there is lodging, man's meate, and horse meate, an *ime of courte*, an *hall*, or an *hostle*; where nothing is sold but ale and tobacco, a *grammar schoole*; a red or blew lattice, that they term a *free schoole* for all commers. The bookes which they studdy, and whose leaves they so of tenturne over, are, for the most part, three of the old translation and three of the new. Those of the old translation: 1. the tankard; 2. the blackjace; 3. the quart-pot, rib'd or thorondell. Those of the new be these: 1. the juggle; 2. the beaker; 3. the double or single can, or black pot."

Glasses superseded the small drinking-bowls: they were of Venetian manufacture, and probably first brought here in the 16th century. Earlier they do not appear to have been used in England; nor to have come into much fashion till the time of Elizabeth, as we find no mention of them either in the accounts of the royal banquets, or in those of Cardinal Wolsey. In the Privy Purse Expenses of Henry VIII. these articles occur twice; but are spoken of in a manner that throws little light on the subject, beyond showing that glass vessels were then in occasional, though not in general use. The first, in 1529. "Item, paied to the gardynier of Beawlie, in reward for bringing glasses w^t waters to the king's grace, vj^s." and in 1531, "Item, paied to a s^vnt of my lorde Lisle, in reward for bringing of a glasse w^t orange water, vijs. vjd.

The Northumberland Household-Book does not contain a single entry of drinking-glass. But when Harrison wrote, (1557), vessels of this material were to be found in the dwellings of persons of all ranks, either of the superior kind imported from Venice, or a more "homelic" sort manufactured here. "It is a world," says he, "to see in these our daies, wherein gold and siluer most aboundeth, how that our gentilitie, as lothing those mettals, (because of the plentie), do now generallie choose rather the Venice glasses, both for our wine and

beere, than anie of those mettals or stone, wherein before we haue been accustomed to drinke; but such is the nature of man generallie, that it most coueteth things difficult to be attained; and such is the estimacion of this stuffe, that manie become rich onlie with their new trade vnto Murana, (a towne neere to Venice, situat on the Adriatike Sea), from whence the uerie best are daillie to be had, as such as for beautie doo well neere match the christall or the ancient Murrhina vasa, wherof now no man hath knowledge.* And as this is seene in the gentilitie, so in the wealthie communalitie the like desire of glasse is not neglected, wherby the gaine gotten, their purchase is yet much more encreased to the benefit of the merchant. The poorest, also, will have glasse if they may; but, sith the Venecian is somewhat too deere for them, they content themselves with such as are made at home of ferne and burned stone; but, in fine, all go one waie, that is, to shards, at the last, so that our great expense in glasses, (beside that they breed much strife toward such as haue the charge of them), are worst of all bestowed, in my opinion, because their peeces do turne vnto no profit." The Venetian glasses had engraved on them figures, festoons, and other ornaments, cut with a diamond.

It was formerly believed that Venice glass, from its purity, would break if poison were put into it. "As glasse by nature holdeth no poyson, so a faithful counsellour holdeth no treason."†

Twenty-four drinking-glasses from Jeromy, and two drinking-glasses from Jeromy Bassano, were new-years' gifts to Queen Elizabeth.

* Scaliger and Cardan agree in supposing what the Romans called *vasa murrhina*—first seen at Rome in Pompey's triumph—to be the porcelain of our times. Others are of opinion that those vessels were made of precious stones, of a whitish colour, curiously veined and variegated, found in some parts of Parthia.

† Ferrex and Porrex, *Domme Show*, Act II.

Basins and Ewers.—Before the cleanly custom of using a fork was practised, the hands were frequently washed during dinner; a basin and ewer were handed for that purpose by an attendant. At the feast given by Henry VIII. to the French Ambassadors, there were three ewry-boards, one for the king, another for the queen, and the third for the princes. “ The first borde had nine great ewers and basins, all gilte and playne, the seeonde borde had three great gilte basins chased, and three paire of covered basyns chased, all gilte, with eups of assaie; they were so great, that every lord grudged to bear them: the third ewry had nine basyns, and two were so massye, that they troubled sore the bearers.”

Gremio, enumerating the furniture of his house, says he has

“ Basins and ewers to lave her dainty hands.”—*Taming the Shrew*.

And Petruchio, in the same play, farther illustrates the usage. Preparing to sit down to the bridal supper, he says,

“ Come, Kate, and wash, and welcome heartily.”

In “ The Mirrour of Madnes”^{*} a rich man’s house is described; and among other articles of plate, which “ are adorned after the richest, costliest, and most glorious maner,” is “ the greate *basen and ewer*, both of silver and golde; filled at convenient tymes with sweete and pleasaunt waters, wherewith my delieate hands may be washed, my heade recreated, and my nose refreshed.”

Spice-Plate.[†]—At the conclusion of Queen Anne Bulleyn’s coronation dinner, she took wafers and ipocras; “ the table was then taken

^{*} 1576.

[†] After a banquet given in 1519, by King Henry, “ a voided of spices” was served in sixty *spice-plates* of silver and gilt, “ as great as men with ease might beare.”—HOLINGSHED.

vp, and the Earle of Rutland brought vp the surnap, and laid it at the boord's end, which immediatelie was drawne, and easte by Master Rode, marshall of the hall: and the queene washed, and after the archbishop, and when the surnap was drawne off, she arose and stode in the midst of the palace hall: to whome the Earle of Sussex, in a goodlie *spice-plate*, brought a void of spiee and eomfets."*

Spicerres and pepper-boxes were made very large, and plaeced on the high table. "Their shape was that of a tower, eastellated and triple turretted, into which all kinds of spices were plaeced, of which our aneestors were inordinately fond. They were of the finest wrought silver, pareel gilt, and were sometimes ealled 'standing pieees.'"†

Salt-Cellars were also pieees on which the taste and fancy of goldsmiths were severely exereised. (These artists, it may be observed, were, at the period of which we treat, held in high estimation, and ranked with architects, seulptors, and other professors of the fine arts.) The *great salt-cellar* was indeed the most prominent feature of the table; and, placed in the eentre, marked the degrees of the lord's or squire's guests; a distinetion extending even to the viands, which it divided into upper and lower messes: the dishes "below the salt" were of inferior quality,‡ and the wine sometimes circulated only through the upper division. It was a eharacteristic of an upstart, that "he never drank below the salt," *i. e.* with any person sitting below the salt.|| The

* Holingshed.

† Testamenta Vetusta.

‡ "It is thought good that no PLUVERS be bought at noo season bot oonely in Chrystynmas and principall feestes; and my lorde to be servyde therewith, and his boordend, and *non other*; and to be boght for jd. a pece, or jd. ob. at moste."—*Northumberland Household Book*.

|| In "Lord Fairfax's orders for the servants of his household," the usher of the hall is

“ best-fashioned and apparelled” servants were appointed to attend “ above the salt, the rest below.”

The beginning of every dish was reserved for the greatest personage sitting at the table, to whom it was drawn up by the waiters, and from whom it descended to the lower end, so that every one might taste thereof. In those early times the number of dishes at the tables of the nobility was so great, “ that for a man to dine with one of them, and taste of euerie dish that standeth before him, is rather to yeild vnto a conspiracie, with a great deale of meat for the speedie suppression of naturall health, than the vse of a necessarie meane to satisfie himselfe with a competent repast, to susteine his bodie withall.”

Spoons.—In eating, spoons seem to have been almost the only aid to the fingers at a very late period of our history. Knives, ancient as they are, were not manufactured in England till 1563;* and, therefore,

directed to attend the meat going into the hall; and “ if any unworthy fellow do unmannerly sett himself down before his betters, he must take him up and place him lower.”

* Spoons and knives seem coeval with Edward the Confessor; but *forks* were little known before the Restoration.—J. P. ANDREWS’S *Cont. of Henry*.

Knives were first made in England in 1563, by Thomas Matthews, on Fleet Bridge, London.—HOLT’S *Characters of the Kings and Queens of England*.

This account is generally received; but against it we may place Chaucer’s description of the accoutrements of a miller in the time of Edward III.

“ A Sheteld thwytel bare he in his hose,
Ronde was his face, and campsed was his nose.”

The Reve’s Tale.

“ A thwytel or whittle, a word not quite gone out of use, was a knife, such as was carried about the person so late as the time of Charles I., by those whose quality did not entitle them to the distinction of a sword.”—HUNTER’S *Hallamshire*.

We must also mention two notes by Mr. Nicolas, in “ The Privy Purse Expenses of Henry the Eighth.” “ In the 3d Edward IV. *knives* were forbidden from being imported.

only obtainable in any considerable number, before that time, by the upper classes of society.* Horn and wood were the materials of which spoons were ordinarily made, down to Elizabeth's reign, when pewter became common, and was much improved. We find in that queen's Progresses "a dozen of horn spoons in one bunch," mentioned as the "instruments meetest to eat furmety porage;" but the tables of the great were liberally supplied with spoons of gold and silver, in many instances expensively wrought.†

Like cups, spoons were customary christening presents; they were,

Rot. Parl. vol. v. page 507." "Among the expenses of Ochin and Martyr, in 1547, is a payment of 2s. 8d. for two 'payer of Tunbridge knives.'"

We can only conclude, that all these knives were for the girdle; and that Thomas Matthews was the first man in England who made the common table-knife.

* Such was the scarcity of knives, that one was thought worthy of the acceptance of a queen, as a new-year's gift. A cutler presented "a meate knyfe, with a fan haft of bone, with a *conceyt* in it," to Queen Elizabeth. This, by the by, would be no criterion, unsupported by other evidence; for so willing was this princess to allow tributes, that her majesty condescended, on one of these occasions, to receive from "Smyth her *dustman* two boltes of cambrick."

Paul Hentzner, describing the ceremony of setting out Queen Elizabeth's dining-table, says, "At last came an unmarried lady, and along with her a married one, bearing a *tasting-knife*. The lady taster gave to each of the yeomen of the guard, (who brought in the dishes), a mouthful to eat of the particular dish he had brought, for fear of any poison."

† The Hengrave Inventory contains

"A dosyn of spones with lyons; poyse xix. ounces,	} parcel gylte.
"A dosyn of spones with fyshes; poyse xxvj. ounces,	
"ij. dosyn of spones with flat knobbes; poyse xlix. ounces,	

And "xij. apostle spones; poyse xxviij. and a halfe, all gylte."

The observations in this Volume apply almost exclusively to the introduction of the various articles into England; or we might go back to the time of King Solomon, in whose house there were *spoons* and *snuffers* of gold.—1 *Kings*, vii. 50.

on these occasions, made after a particular fashion, and called “apostle spoons,” from having figures of saints carved or engraved on the handles. Rich sponsors gave a complete set, which consisted of thirteen, Christ and the twelve apostles; those of lower rank, a shorter set, the four evangelists; and persons of still less wealth, two or one, their favourite saints, or bearing reference to the child’s name. In 1576, Amy Brent, of Charing, in Kent, *gentlewoman*, widow of William Brent, *Esquire*, bequeathed to Lord Bergavenny thirteen silver spoons, with the figures of J’hu and his twelve apostles.”*

It does not appear that **Forks** were known even at the end of Elizabeth’s reign. So late as 1608, Tom Coryat describes them as a novelty. In his work, published in 1611, called “Crudities hastily gobbled up, in five Months’ Travels in France, Savoy, Italy, &c.,” he mentions a custom throughout the cities of Italy, which he had never observed in any other country, namely that of using a “forcke when they eat their meate.” He adds, that “I thought good myself to imitate the Italian fashion, by this forcked cutting of meate since I came home. A learned friend of mine once, in a merry mood, doubted not to call me at table *Furcifer*, only for using a forcke at feeding.” To Coryat, therefore, may be ascribed the introduction of this decent custom into England.

In Ben Jonson’s comedy of “The Devil is an Ass,” (1616), Meercraft speaks of his “project of the *forks*,” and Sledge inquires—

“*Forks*? what be they?

Meercraft answers—“The laudable use of forks,

Brought into custom here, as they are in Italy,

To th’ sparing o’ napkins.”

* Testamenta Vetusta.

On the other hand, it should be mentioned, that in a wardrobe inventory of Edward I. “a fork of erystal” occurs. And in the Sidney papers an account is given of a visit of Queen Elizabeth to the Lord Keeper. After describing a variety of presents from my lord, the writer adds, “and to grace his lordship the more, she of herself *took from him* a salte, a spoone, and a *forcke* of fair agatte.” No opinion is offered as to the purpose to which these forks were destined—their materials are certainly curious. In Lady Kytson’s inventory of plate, are “ij. forkes of sylver;” but to what use they were applied, does not appear.

Candlesticks.—The magnificence of these articles was rather displayed in chapels than in domestic apartments, the banquets then being generally by daylight. We find them, however, of very costly descriptions. In Henry the Eighth’s temporary banqueting-room at Greenwich, “the eandlestykes were of antyke worke, which bare litle torchetts of white waxe: these eandlestykes were polished lyke ambre.” They are also mentioned as being of gold, silver, and silver gilt, the forms various and fanciful, as warriors in armour, hairy savages, shafts of reeds, horns, &c. At Wolsey’s celebrated feast were two great candlesticks of silver gilt, most curiously wrought, the workmanship whereof, with the silver, cost three hundred marks, and lights of wax, as big as torches, burning upon the same. To give more light, plates were hung on the walls, of silver gilt, with lights burning in them. And on this occasion every chamber was furnished with a silver candlestick or two, with both white and yellow lights,* of three sizes of wax, and a staff torch.†

There were also in use, as in our times, suspended branches, of metal and of erystal; the prevailing manner of lighting rooms, seems,

* Candles of various colours were then fashionable.

† Cavendish’s Life of Wolsey.

however, to have been by plates against the walls, which we now call sconces and girandoles.

But the most striking and curious feature in the illumination of halls in early times, and during the Tudor period, was the *living* candlestick. On great festivals, in addition to the customary lights of the hall, torch-bearers stood by the tables. Froisart describes the Earl of Foiz to have had always at supper twelve burning torches, borne by as many “varlettes,” standing before his table all the time he sat there.* The gentlemen pensioners were the torch-bearers to Queen Elizabeth.

Pewter.—The splendid services of gold and silver, it should be observed, were only used on occasions of ceremony and on festivals. The ordinary services consisted of pewter dishes and wooden trenchers, until the time of Elizabeth, when, “by reason of sharpe laws provided in that behalfe,”† pewter was compounded of purer metals than before; and the pewterers having “growne vnto exquisite cunning,” brought this ware into general use at home, and caused it to become an important article of exportation. The wooden trencher was not, however, wholly laid aside, for we find, at nearly the conclusion of this reign, in the household orders of Sir John Haryngton, “high shricve” of the county of Somerset,

* “Candles were borne by domestics, and not placed on the table, at a very early period in France. Gregory of Tours mentions a piece of savage merriment practised by a feudal lord at supper, on one of his *valets de chandelle*, in consequence of this custom. It is probable that our proverbial scoff, *You are not fit to hold a candle to him*, took its rise from this fashion.”—WARTON’S *History of English Poetry*.

† 19th Henry VII., an act was passed, entitled “Pewterers walking.” A prohibitory act, to prevent itinerant tinkers from interfering with stationary brasiers and pewterers.—BARRINGTON,

that “no man must waite at table without a trencher in his hand, except vpon some good cause, on paine of one penny.”

“In time past,” says Harrison, “our pewterers imploied the vse of pewter onlie upon dishes, pots, and a few other trifles, for service here at home, whereas now they can in maner imitate, by infusion, anie forme or fashion of cup, dish, salt, bowle, or goblet, which is made by goldsmiths’ craft, though they be neuer so curious, exquisite, and artificallie forged. In some places beyond the sea, a garnish of good flat English pewter is esteemed almost so pretious as the like number of vessels that are made of fine siluer, and in maner no less desired amongst the great estates, whose workmen are nothing so skilfull in that trade as ours, neither their mettall so good, nor plentie so great, as we have here in England.”

This “furniture of household” was called “vessell;” and sold by the garnish, which contained twelve platters, twelve dishes, and twelve saucers, either of silver fashion, or with broad or narrow brims. There were also garnishes of *counterfeit vessel*, which Dr. Percy, in his Preface to the Northumberland Household-Book, supposes to have been metal gilt, or washed over. The counterfeit vessel was sold at thirty-five shillings the garnish. Pewter vessel at six pence, and sometimes eight pence a pound.

At that early period it was customary to let goods on hire. The Earl of Northumberland engaged in this manner a hundred dozen of rough pewter vessels for the use of his house, at four pence per dozen for the year; and in one of the Hengrave Inventories there is an item of the “hire of ix. garnish of pewter at Christmas.”

China dishes may be added to those of silver and pewter. “Venice banqueting-dishes” are frequently mentioned; and described as being

of fine painted earth, brought hither from Venice, but of oriental manufacture. In the reign of Elizabeth several Spanish caracks were taken, partly laden with “China ware of porcelaine.”* The Portuguese first brought this ware into Europe; Philip II. having seized Portugal, and her colonies begun the commerce with the East Indies. Earthen dishes were not uncommon in Shakspeare’s time: the clown in *Measure for Measure*, speaks of “a fruit-dish, a dish of some three pence; your honours have seen such dishes; they are not *china* dishes, but very good dishes.”†

Table-Cloths.—CARPETS, which at earlier periods were almost the only coverings for dining-tables and cupboards, continued in occasional use as late as Shakspeare’s time. Grumio, the servant of Petruchio, preparing for the return of his master, inquires “where’s the cook? Is supper ready, the rushes strewed, the jacks fair within, the *carpets* laid?” But throughout the period to which these observations apply, fine LINEN, or as it was called, **Napery**, was possessed by the higher orders. Mention of diaper and damask for table-cloths frequently occurs. The “fine damask table-cloths” at Wolsey’s feasts were “sweetly perfumed,” as they were also at the royal banquets. In 1520, Thomas, Duke of Norfolk, bequeathed his *naperie* to Agnes his wife; and at the death of Sir Thomas Kytson, in 1540, his napery was valued at “xxli. viiis. xd.” Du Cange mentions a curious feudal privilege—that of the lord being entitled to the table-cloth of the house where he dined as a guest. At the commencement of the seventeenth century this kind of linen was to be had, of very expensive fabrication. Mrs. Otter, in Ben Johnson’s *Silent Woman*, first played in 1609, complains of a table-cloth being stained, which cost her eighteen pounds. It was particularly

* Douce’s Ill. of Shakspeare.

† Act II. Scene 1.

recommended by a father to his son, as a means of success in life, to have his table covered with a clean cloth. A large prayer-book, one or two of the chronicles, a “sholven borde,”* a “payr of tables,”† and a hawk’s perch, with, occasionally, pieces of armour, will complete the list of furniture usually found in halls.

Of the Great Chamber.

This apartment being devoted more immediately to “the lord and his peers,” the furniture was of a higher order than that of the hall. The tables and cupboards were sometimes on trestles and folding, at others framed on massy turned legs, and always spread with carpets, or embroidered cloths,‡ on which, as well as on the “cloth of estate,”—another appendage to this chamber in the royal mansions, and those of great officers—the family arms were displayed. Curtains were hung both at the doors and windows; and the window-seats covered with carpets, cushions, or pillows. The movable seats consisted of a few high-backed chairs—frequently not more than two—long forms, and joined stools, with cushions of gorgeous materials and workmanship; to these may be added footstools. The manner of lighting was similar to that of the hall; and the fire-dogs or “andyrans,” of silver, brass, copper, or steel, which, with a fire-fork, shovel, and tongs, and folding screens having tapestry cloths thrown over them, form a tolerably correct list of

* Or shuffle-board—a table for playing “shovel-board, or shove-groat”—a senseless, vulgar game, played in those times, and not yet entirely out of practice in pot-houses, although it was prohibited by statute as early as the 33d of Henry VIII.

† For playing games of trick-trac, cribbage, dice, &c.—*Hist. Hengrave*.

‡ The cloths to cast over the tables at Hardwick, were embroidered and embossed with gold, on velvets and damasks.—WALPOLE.

the *movables* usually attached to this room. Such splendid and luxurious articles were, however,—as the name of the apartment implies,—confined to the houses of persons in the highest ranks, and of some wealthy merchants, who, in these respects, yielded not to the noblest baron. Nor were they, even with the court, in general use; for we find Sir John Haryngton, so late as the reign of Elizabeth, complaining of an “error rather than awsterytie;” and inquiring if it would not “as well become the state of the chamber, to have easye quilted and lyned forms and stools for the lords and ladyes to sit on, as great plank forms, that two yeomen can scant remove out of their places, and waynscot stooles so hard, that since great breeches were layd asyde, men can skant indewr to sitt on.”*

A more illustrative example could not be given than an abstract of furniture of the great chamber at Hengrave, the seat of Sir Thomas Kytson: it contained, among other pieces of a minor sort, a long **Carpet** of English work, with Sir Thomas’s arms in the centre;† a long **Table**, and a square table, both having three several coverings, viz., an English carpet, a Turkey carpet, and an embroidered cloth, bearing the arms of Kytson and Cornwallis; two **Cupboards** with like coverings; twenty-four high-joined **Stools**, covered with carpet-work, and fringed with crewell, and coverings of yellow buckram; six high-joined stools, covered with plain crimson velvet, fringed with crimson silk and

* *Nugæ Antiquæ*.

† This must have been a tapestry-cloth, or needle-work—carpet weaving being at that time unknown in this country—and it was the fashion for ladies to work carpets, cushions, &c. with a needle. George, Lord Darcy, 1548, bequeathed to his daughter, Agnes Fairfax, his “best-wrought silk carpet, bordered with crimson velvet, which she made.” And in 1557, Sir William Drury, of Hawsted, Knight, gave, in like manner, to his wife Elizabeth, “one carpitt for a cupbord, of those which were of her owne making.”

silver; one low stool covered with velvet, and so fringed; and two long footstools under the long table; two great **Chairs** covered with crimson, figured satin fringed with crimson silk and silver; two scrolled chairs, one of them covered with “black cloth of silver,” and fringed with black silk and silver; the other covered with “hare-coloured cloth of silver,” fringed with black silk and silver; four long **Cushions** of crimson figured satin, fringed with silk and silver, with four tassels of silk and silver to each cushion; and two long cushions of plain black velvet, embroidered with roses, and gold and pearle all over, with tassels of gold and silk; two **Curtains** of green “carsye” for the two little windows, and four large curtains of the same for the great windows, and “southage” curtains for the great and little windows; a great folding **Skreen** of seven folds, with a cloth upon it of green “kersey,” and a lesser skreen of four folds, with a like cloth; four **Branches** of copper for lights; two pair of “**Andporenes**,” with heads and fore parts of copper, one pair being less than the other; a great “**Sestourne**” to stand at the cupboard; two fire-shovels, two pair of tongs, and one fire-fork. At the door a **Curtain** of “green carsye, lined with southage, with a curtyn-rod of iron, which is to hang afore the dore, with a great hooke to putt it up when it is not drawn; one little joined boarde, with a fast frame to sett glasses on; a thing made like stayres to sett plate on; one great lantern, with glasse, sett in joyners’ worke, paynted; and one little fine wicker skrene, sett in a frame of walnut-tree.” The walls were hung with tapestry, of which the various kinds have been already described.

Of the Gallery.

This apartment was appropriated to the reception of visitors, to

amusements, and conversation. The walls were chiefly indebted for their embellishment to a multitude of royal and family portraits,

(“ In peaked hoods and mantles tarnished,
Sour visages enough to scare ye,
High dames of honour, once, that graced
The drawing-room of fierce Queen Mary.”—GRAY’S *Long Story*.)

painted on boards, in carved frames of walnut or cherry-tree; maps, and tables “ of the owner’s arms, and genealogical tree.” Where a long train of ancestors could be boasted, the latter was emblazoned on a large roll of vellum, and suspended to a standing frame or hearse, and placed in a conspicuous situation. The seats consisted of a few cumbrous elbow-chairs,* stools of sufficient length to accommodate several persons, described as “ conversation stools,” sometimes having ornamental ends and backs, and resembling the couches or sofas of the present day; smaller stools, large and small cushions, and window-pillows; framed tables, covered with Turkey carpets and cloths of embroidery, and smaller tables of cypress and other curious woods; carved cabinets, coffers, cypress and ivory chests, desks, chess-boards,† tables for backgammon and other games; curtains at the windows and doors; a small carpet of tapestry or green cloth before the fire; andyrons on a raised hearth, with a fire-fork, tongs, and fire-pan; which, with skreens of needle-work, (as we

* I have brought you, reverend Sir, the largest elbow-chair in the house; ’tis that the steward sits in when he holds a court.—ADDISON’S *Drummer*.

† At the feast given by Cardinal Wolsey to the Frenchmen, at Hampton Court, Cavendish says, speaking of the second course, “ Among all, one I noted: there was a *chess-board*, subtly made of spiced plate, with men to the same; and for the good proportion, because that Frenchmen be very expert in that play, my lord gave the same to a gentleman of France, commanding that a case should be made for the same in all haste, to preserve it from perishing, in the conveyance thereof into his country.”

have mentioned in the *great chamber*), arras on such parts of the walls as were not otherwise occupied, and a few pieccs of armour, comprised the furniture.

Parlours and “ Priby-Rooms.”

The object of these observations being to show the advanced state of furniture at the period to which they apply, and to produce, from coeval authorities, proofs that the gentry were not quite so far behind the present race in their notions of conveniency and comfort as writers generally set forth, we shall transcribe a few descriptions of the chattels of English gentlemen’s parlours in the reign of Henry VIII., from inventories of that date ; and abstract, under their several heads, some of the various articles ordinarily possessed by that class of society, in these and other apartments.

In the **Parlour** of Richard Fermor, Gentleman :—

“ A fayre table ; two tressils ; three joyned formes ; a lyttell plaine cubbarde ; two turnyde chairs, three lyttell gilt chairs for women, and four foote-stooles ; six cushions of tapstre, with armes in the myddes ; an old carpet upon the borde, of Turkye saye strypide, two lyttel carpets for cubberdes, one of Turkye makynge, the other of tapestrie ; in the chymney two andirons,” (sometimes called cob-irons,) “ with a fier-forecke ; hangyng about the said perlor on the seeling, two tables” (pictures on board), “ of Lucrece and Mary Magdalen, and a payr of tables” for backgammon.

In the **Parlour** of Sir Adrian Foskewe, Knight :—

“ A hanging of greine say and red panede ; a table with two tressils, and a greene verder carpet upon it ; threc greene verder cushions ; a joyned cubberd, with a carpet upon it ; a piece of verder carpet in one windowe, and a piece of counterfeit carpet in the other ;

one Flemish chair; four joynd stools, and a joynd forme; a wyker skyrne; two large andyrons, a fyer forke, a fyer pan, and a payre of tonges; two joynd footstooles; a round cipress table, and a piece of counterfeit carpet on it; and a paynted table of the Epiphany."

In the summer and winter parlours of Sir Thomas Kytson, Knight:—

Summer Parlour.—"One long Turkeye carpett, much of it red and yellow, one square bord carpett of Turkeye worke, and one coobard carpet, of Turké worke; three long cushions of needle-work in crewell; two chayers covered with like work, and fringed with crewell; two little stoles covered with the like work, and fringed with crewell; twelve hye joined stooles covered with like work; six hye joined stooles covered with carpet-work, fringed with crewell; two curtyns for the windowe, of greene and white striped moccadoe; one greene carpett cloth for the folding side-bord; one long table, with a frame; one side-borde, with a fast frame to it, with foulden leaves, and one joynd coobard; three joynd stooles, and three little footstooles; and one payer of andyorns, &c."

Winter Parlour.—"One long carpett cloth of English worke; one square bord carpett of Turkey worke, and one coobard carpet of Turkey worke; one longe carpet of grene clothe; one side-borde cloth, one square bord-clothe, and two coobard-cloths, all of greene clothe; six round carpett-cushions; one great chayer covered with redd flannel, embroydered with lace; one little chayer, and one little stoole, and one hye joined stoole, covered in like sorte; five high joined stooles, covered with carpett, whereof iiij. be wrought with drops, the other with butterflies; four curtyns for the windows, of grene carsye, very long; one long table, with a frame fast to it, and one long footestool to it; one square borde, with a frame, and one joynd coobard; three joined stooles and two footstooles; one payer of tables, and one chessborde

with men to it; one perfuming panne of brasse; one little joined borde with feete to terne in, for oisters; one payer of andyrons, &c.; one skrene; and a payer of vergynalls with irons."

Tables, usually described as "bordes," were not in any great variety: the sorts, which were but few, and little distinguished by workmanship, have been already mentioned. But the splendour of their coverings amply compensated for the rudeness and simplicity of the works so concealed: the most elaborate embroidery, wrought on the finest grounds, velvets and satins fringed with gold and silver, Turkey carpets, and the choicest tapestry, were devoted to these purposes.

Chairs.—In most apartments we find "two great chayers;" these were arm-chairs with stuffed backs and sides, entirely covered, and similar to the lounging chairs of the present day. Others, described as "*Flemish chairs*," "*scrolled chairs*," and "*turned chairs*," wrought in ebony, walnut, cherry-tree, &c., with high backs, either stuffed in one long upright panel or filled with wicker-work, the seats also stuffed and covered with costly kinds of materials, as various as their shapes. To these may be added low arm-chairs, tastefully turned and carved in ebony, enriched with ivory knobs and inlayings, chiefly of Italian or Flemish manufacture, with cushions or pillows on the seats. And, as we have seen in Mr. Fermor's parlour, "some little gilt chairs for women." Long seats, with backs and arms, resembling in form the more ancient settle, and holding several persons, were also much in use. Fig. 1, in the annexed Plate, represents part of a highly ornamented seat of this kind, now at Cotele, in Cornwall; fig. 2, an arm-chair and pillow (temp. Henry VIII.); and fig. 3, a settle (temp.

Elizabeth), which was not at that date altogether laid aside.* But the ordinary, and by far the most numerous kind of seats were **Stools**, the varieties of which have been already mentioned in the descriptions of the several apartments. It may be remarked, that a peculiar roundness in all the parts characterised the workmanship of the household seats, &c. to which we have been directing the attention of our readers.

With **Cushions** and **Window Pillows** we shall perhaps include nearly every article of this class of furniture then in use. The cushions were stuffed — not unlike the woolsack of the lord chancellor — in round, square, and oblong shapes, covered with carpet-work, velvet, or embroidery; the family arms here again frequently supplying the device.† Of the ease and luxury of such seats we may be assured, from what the Earl of Monmouth tells us of Queen Elizabeth's death. He says, “She had cushions laid for her in her privy-chamber, and there she heard service. From that day she grew worse and worse: she remained upon her *cushions* four days and nights at least: all about her could not persuade her to go to bed.” Hentzner notices a room at Hampton Court, where Queen Elizabeth gave audiences to foreign ambassadors, which had cushions ornamented with gold and silver.

The reader will recognise in the ottomans of our own time the cushions of the sixteenth century, which were indeed then acknow-

* The Roman fashion of crossed legs for chairs and stools was a common shape; and the sofa or couch of the present day was then also in use.

† In the chapel at Hengrave there was a round cushion with the picture of our Lady wrought with gold; and in the chapel closet a cushion of “crimson cloth of gold.”—*History of Hengrave*.

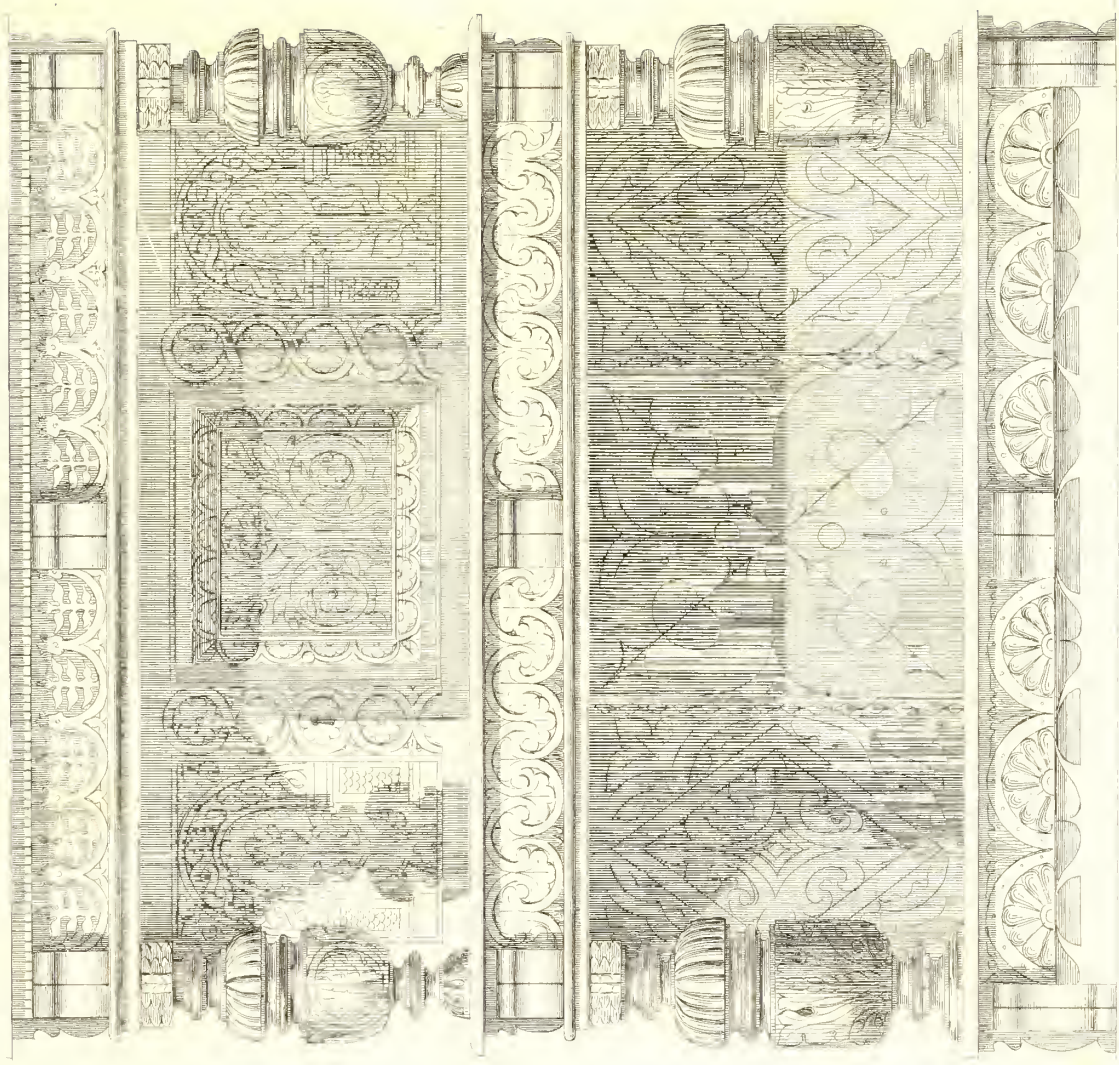
ledged as being an eastern fashion: Gremio speaks of “ Turkey cushions boss’d with pearl.”

Windows not being recessed, as they now are, seats were formed, on that part of the wall which intervened between the floor and the under side of the openings, covered with pillows or thin flat cushions, in cases of velvet, satin, &c., filled with feathers or down.

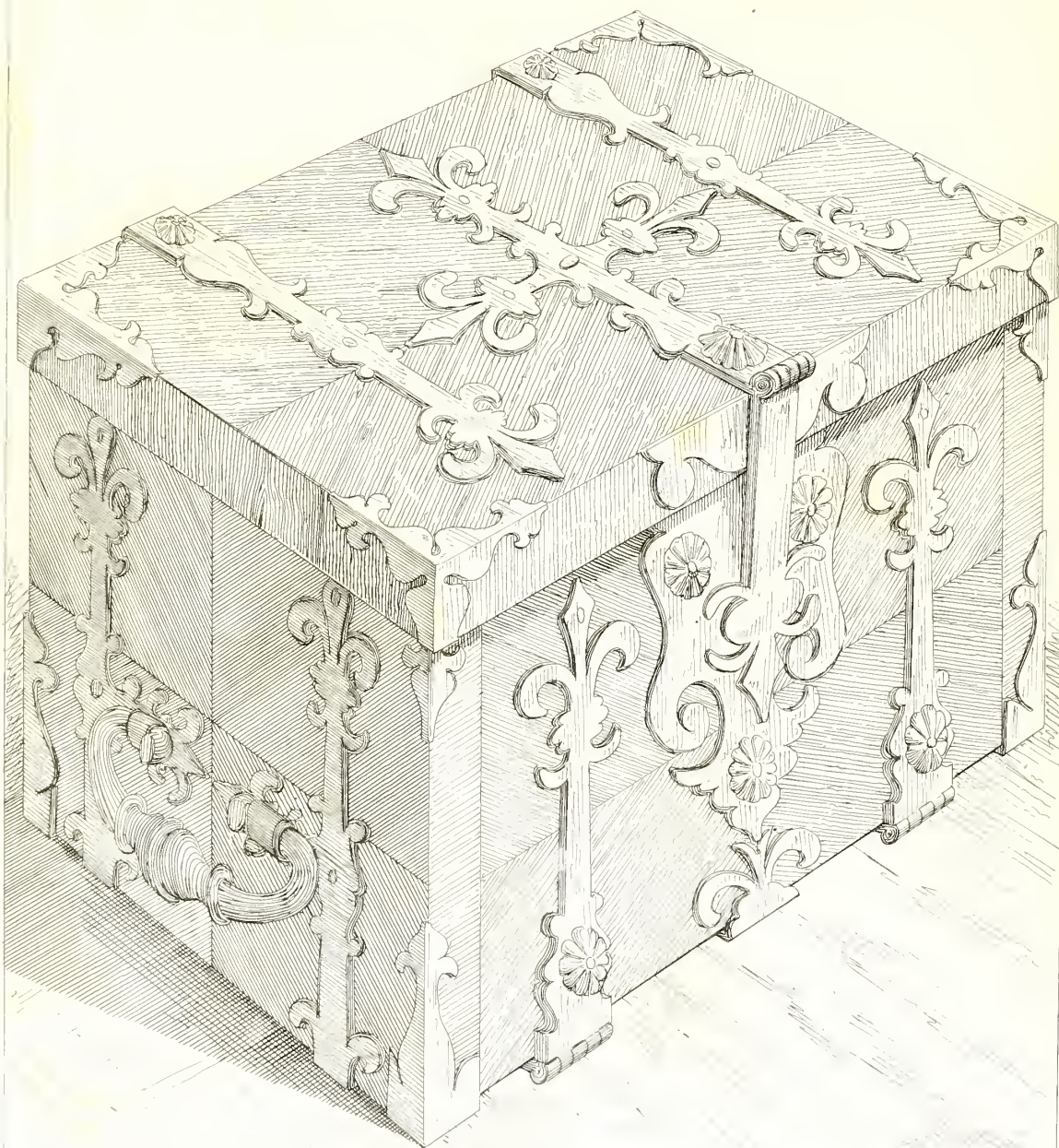
Both cushions and window pillows, which, till Elizabeth’s time, were found only in the houses of the great, began then, like other articles of conveniency and refinement, to be enjoyed by classes of lower station. Stow, speaking of the time of James I., says, “ Cushions and window pillows of velvet and damask, in former times were only used in the houses of chief princes and peers of the land; though at this day those ornaments of estate, and other princely furniture, be very plenteous in most citizens’ houses.”

Cabinets of massy proportions, carved in oak, ebony, walnut, and other woods, inlaid, some of which answered the double purpose of depositories and cupboards for plate, from having drawers and recesses, or ambries, enclosed by doors, and broad shelves between the tiers of turned columns, were conspicuous objects in these apartments. To describe their decorative workmanship would be a task so elaborate, and extend to so great a length, that the writer would have but little chance of satisfying himself, much less the reader, in an attempt to do it adequate justice. The Plate annexed represents one of these curious *movables* at Conishead Priory, Lancashire.

Chests. — Coffers and chests were the general repositories for articles of every kind; writings, apparel, food, and even fuel, were



A Cypress Chest in the possession of the Hon^{ble} Mrs Leigh.



kept within them. Many of these chests, which were raised on feet to protect them from damp and vermin, were beautifully ornamented with carving and other sumptuous enrichments. "In ivory coffers," says Gremio, "I have stuffed my crowns; in cypress chests my arras, counterpoints," &c. Cypress wood was selected for its rare properties of neither rotting nor becoming worm-eaten. The ivory coffers were small, and either carved or engraved in devices, with silver or gilt locks and ornaments, and were used for keeping jewels and other valuables.* In 1523, Sir William Compton, knight, bequeathed to King Henry VIII. "a little chest of ivory, wherof one lock is gilt, with a chess-board under the same, and a pair of tables upon it, and all such jewels and treasure as are inclosed therein."† Small coffers of silver are also mentioned. Large trunks, in which clothes, hangings, &c. were packed for removal, were called "**Trussing Chests:**" they were substantially made, and bound in every direction with iron straps, wrought into fanciful and multifarious forms, and secured by locks of artful and curious contrivance. The same sort of metal-work was, indeed, applied to coffers of lesser dimensions. Two "standard chests"‡ were delivered to the laundress of King Henry VIII.; "the one to keep the cleane stuff, and the other to keep the stuff that had been occupied."

* "Paid William Grene, the king's coffer maker, for making of a coffer covered with fustyan of Naples, and being full of drawe boxes lyned with red and grene sarcynet, to put in stones of diverse sorts, *vjli. xviijs. jd.* And to Cornelys the lock smythe, for making all the ironworke, that is to saye, the lock, gymowes, handels, rynges to every drawe boxe, the price *xxxvj. s. ivd.*"—*From a Record (temp. Hen. VIII.) quoted in the "Privy Purse Expenses."*

† *Testamenta Vetusta.*

‡ The inventories generally describe these chests as "standards." Henry VIII. paid for half a year's rent of a house in London, for the standing of the great *standards* with the rich coats of the guards, *17s. 4d.*—" *Privy Purse Expenses.*"

Skreens were either of needle-work, or painted. Mr. Nicolas, in his introductory remarks to the “Privy Purse Expenses of King Henry VIII.,” notices an entry of a skreen as a new year’s gift from Luke Hornebound, a painter, to that monarch. The beautiful Indian skreens, now so highly and so justly prized, had not then found their way to this country.

Mirrors seldom appeared in any apartments except the bed-chambers; and under that head they are again noticed in this work. As looking-glasses were in those days carried about the persons of both sexes, there was but little necessity for them on the walls. In Shakspeare’s time they were worn hanging from the girdle; they were also in the fans of the ladies, and sometimes in the hats of the men. Yet Hentzner speaks of having seen, “at the house of Leonard Smith, a tailor, a most perfect looking-glass, ornamented with gold, pearls, silver, and velvet, so richly as to be estimated at 500 *écus du soleil*.”* And we may add, that at Hardwick, the principal rooms had looking-glasses with rich cut borders, and cut-glass frames.

Harrison says, “The Romans made excellent looking-glasses of our English tin, howbeit our workemen were not then so exquisite in that feat as the Brundusiens: wherefore the wrought metall was carried ouer vnto them by waie of merchandize, and verie highlie were those glasses esteemed of, till siluer came generallie in place, which in the end brought the tin into such contempt, that in a manner euerie dish-washer refused to looke in other than siluer glasses for the attiring of hir head.”

* Crowns of the sun were French gold coins, so called from the mint mark. They were current in this country for four shillings and sixpence.—MR. NICOLAS.

Pictures,* in considerable numbers, adorned the houses of the opulent, and those of value had curtains drawn before them. Shakspeare, in many instances, notices the practice, and its usefulness. Sir Toby Belch, in *Twelfth Night*, inquires—

“Wherefore are these things hid? wherefore have these gifts a *curtain* before them? are they like to take dust, like Mistress Mall’s *picture*?”—Act I. Scene 3.

And in *Troilus and Cressida*, Pandarus says to Cressida—

“Come draw this *curtain*, and let’s see your *picture*.”—Act III. Scene 2.

Other passages from the great bard might be adduced; but Mr. Douce quotes one from Deloney’s “*Pleasant History of Jacke of Newberry*,” which is conclusive as to the custom. “In a faire large parlour, which was wainscotted round about, Jacke of Newberry had fiftene faire pictures hanging, which were covered with curtains of greene silke, frienged with gold, which he would often shew to his friends and servants.” The most valuable pictures are still so preserved in the galleries of our own time.

Musical Instruments.—In the inventories of private apartments a pair of virginals is generally mentioned; and these seem to have been almost the only instruments on which the ladies of former days practised.† Indeed, as minstrels were either kept on the establishments of the

* Henry VIII.’s painters had liveries, the cost of which was xxij*s.* vjd. each, including two shillings, the allowance for the badges which were affixed to them. Hans Holbein, who was one of the king’s painters, had a salary of 30*l.* a-year, as appears by an “Item, Paide by the kyngis highnes commaundement, certefied by my lorde pryviseales lettres to Hans Holbenne, paynter, in the advauncement of his hole yeres wagis before hande, afre the rate of xxx*li.* by yere.”—*Privy Purse Expenses*.

† Needle-work seems to have been the great occupation of the ladies. Queen Elizabeth was eminent both for her skill and industry as a needlewoman. “The various kinds of

great, or hired when music was wanted, and the amusements generally were more boisterous and less refined than those of the present day, there could have been but little occasion for variety in this class of movables.*

needle-work practised by our indefatigable grandmothers," says Mr. Douce, "if enumerated, would astonish even the most industrious of our modern ladies. Many curious books of patterns for lace and all sorts of needle-work were formerly published; some of which," adds that gentleman, "are worth pointing out to the curious collector." Among others, he mentions of English works, Vincentio's, under the title of "*New and singular Patternes and Workes of Linnen, serving for patternes to make all sorts of Lace, Edginges, and Cut Workes. Newly invented for the profite and contentment of ladies, gentilwomen, and others that are desirous of this art. 1591.*" Another with this title: "*Here foloweth certaine Patternes of Cut-workes: new invented and never published before. Also sundry sortes of spots, as flowers, birdes, and fishes, &c.; and will fitly serve to be wrought some with gould, some with silke, and some with crewell in coullers: or otherwise at your pleasure.*" No date. And "*The Needle's Excellency, a new booke, wherein are divers admirable workes wrought with the needlc. Newly invented, and cut in copper, for the pleasure and profit of the industrious.*"

* At Hengrave Hall, "in y^e chamber where y^e musicyons playe," were

- i. "borded chest with locke and key, w^h vj. vialls.
- i. borded chest with six violenns.
- i. case of recorders, in nomber vij.
- iiij. cornutes, one being a mute cornute.
- i. great base lewte, and a meane lewte, both wthout cases.
- i. treble lewte, and a meane, with cases.
- i. bandore, and a sitherne with a dooble case.
- ii. sackboots, wth ther cases.
- iii. hoeboys, wth a curtall and a lysarden.
- ii. flewtes wthout cases.
- i. payer of virginalls.
- i. wind instrument like a virginall.
- i. great payer of dooble virginalls.
- i. payer of great orgaynes."—MR. GAGE'S *History*.

The charges for rewards to minstrels are very numerous in the disbursements of Henry VIII.'s household, as well as in those of the nobility of his and later times. Queen Elizabeth was, however, said to have attained great proficiency on the virginals. She boasted to her courtiers, three days after the admonitory sermon which Bishop Rudd preached before her majesty, in Lent 1596, and in which he made strong allusions to her age and growing infirmities,—that her “voyce for singing, and her power for fingering instruments, were not any whit decaied.”* Sir John Melville says, Elizabeth played on the virginals every day before him, for the purpose of ascertaining which excelled the other in music, she or Mary Queen of Scots. Hentzner speaks of a musical instrument belonging to the queen in a cabinet called Paradise, at Hampton Court, “made all of glass except the strings.”

Dogs or Andirons, Creepers, Braziers, &c.—Long after the general introduction of chimneys, wood was the ordinary fuel for all sorts of apartments. Coals formed no part of the “Liveries,” but wood was commonly included in them. A “cradle for sea-coal” is, however, frequently mentioned as belonging to the chief rooms in superior houses; though the usual way of warming, or rather airing, bed-chambers, was with braziers

* The bishop gave an arithmetical description of the grand climacterical year, and a prayer with reference to the queen, in which he introduced the following passages from Ecclesiastes, chap. xii.:—“*When the grinders cease because they are few, and they wax dark that look out of the windows; and all the daughters of music shall be brought low.*” “The sermon being concluded,” says Sir John Haryngton, “she opened the window of her closet, but was so far from giving him thanks, that she said he should have kept his arithmetick for himselfe; ‘but I see the greatest clerks are not the wisest men;’ and so went away for the time discontented.”—*Nugæ Antiquæ*.

or chafing-dishes.* The reredoss has been so frequently noticed in this Work, that a repetition here would be unnecessary and tedious. Touching andirons and creepers, we shall transcribe an account from the Gentleman's Magazine for February 1789, by an intelligent writer of that time: it forms part (and the only clear and satisfactory part) of a long discussion which then took place on these subjects.

“ *Andirons* are a larger and higher sort of irons, made to support the wood, and have usually long necks, rising up before, to keep the wood from falling off into the floor. And *creepers* are smaller, and lower irons, with short necks, or none at all, which are placed between the andirons, to keep the ends of the wood and the brands from the hearth, that the fire may burn more freely. But the superior dignity of the andirons demands an enlargement upon their history; and being myself master of several different pairs, I think myself qualified to undertake the office of their historiographer.

“ Now, there being in a large house a variety of rooms, of various sizes, and for various purposes, the sizes and forms of the andirons must reasonably be supposed to be various. In the kitchen, where large fires are made, and large pieces of wood laid on, the andirons in consequence are proportionably large and strong, but usually plain, or with very little ornament. In the great hall, that ancient seat of

* In an inventory of effects belonging to Henry VIII., in the Tower, taken after his death, is the following entry:

“ Item, twoo rounde paunes of iron, made six square gratewise, being upon wheales, to make fire in.” (Vessels for conveying fire from one room to another.) The same article occurs in the “ Privy Purse Expenses of Henry VIII.” where we find the price of two in 1531 was 4*l.* 13*s.* 4*d.*—*Retrospective Review*, Second Series, vol. i. p. 133.

hospitality, where the tenants and neighbours were entertained, and at Christmas cheerfully regaled with good plum porridge, mince pies, and stout October, the andirons were commonly larger and stronger, to sustain the roaring Christmas fire, more ornamented, and, like knights with their squires, attended by a pair of younger brothers, far superior to, and, therefore, not to be degraded by the humble style of creepers; indeed they were often seen to carry their heads at least half as high as their proud elders. A pair of such I have in my hall; they are of cast iron, at least two feet and a half high, with round faces, and much ornamented at the bottom."

The grate in Plate XV. is a representation of one at Haddon, and can be adapted either for wood or coal.

The present ruling fashion of grates is certainly not very tasteful, however well it may be calculated to diffuse heat and save fuel; and, even in these points, its merits are in no slight degree questionable. But whatever necessity may exist for high, contracted stoves, surrounded by metal frames—loaded as they are with unseemly ornaments—there can be none for making **Fenders** to stand so much above the floor as is now the custom; except, indeed, it be to realise the ironmongers' motto, of "no profit, no honour;" for to no other end than the manufacturer's gain can their expensiveness be assigned. Anciently, a low ridge of stone was considered to be sufficient security against the burning embers and ashes falling on the floor; and surely a metal border of the same proportions would be as efficacious in that respect. A high fender, if it be close, obstructs the current of air which is indispensable to the proper draught of the chimney, and if it be perforated, is no longer a defence against the live cinders which the fire sometimes throws out. If the superfluous metal were employed in widening, instead of heightening fenders, it would be applied to a more sightly, as well as more useful

purpose. At their first introduction, fenders were placed straight across the openings, and without any bowing.

Bells were sometimes hung, connected with the hall, to “warn to dinner;”* but the present convenient mode of bells hanging from every separate apartment had not then been introduced: nor were they required when so many domestics constantly attended within hearing. Bells seem, indeed, to have been adopted as a succedaneum for the numerous servants who were in readiness to appear to the call of “*Who waits?*”

Of the Bed-Chambers.

The furniture of these apartments, in great houses, was of the same gorgeous character as that in the chief rooms; and the paraphernalia of an ancient dressing-table yielded only in the splendour and costliness of plate to the cupboard of the great chamber, or the altar of the chapel. Like the hall, the state bed-chamber had a high pace, on which were placed the “standing-bed” and the “truckle-bed:” on the former lay the lord, and on the latter his attendant. Shakspeare, as well as other poets, illustrates this practice. In his comedy of “*Merry Wives of Windsor*,” the host of the Garter, replying to Simple’s inquiry for Sir John Falstaff, says, “There’s his chamber, his house, his castle, his *standing-bed* and *truckle-bed*; ’tis painted about with the story of the Prodigal, fresh and new.” The truckle-bed, on castors, was in the day-time rolled under the standing-bed, and drawn out at night:

“ In the best bed the squire must lie,
And John in *truckle-bed* hard by.”

* Such a bell was hung at the north end of the hall at Richmond, in a turret, which corresponded in altitude and decorations with the louver.

And it is mentioned by writers, that anciently a minstrel lay on the low bed to amuse his lord while he was awake, and to lull him to sleep; or at other times that a person whose business it was to read such people to rest was employed in this office.*

Pegge's *Curialia* contains some curious information, as regarded the court, relating to these beds, under the head of "The Order of Allnight."

Bedstrads.—The posts, head-boards, and canopies—or spervers—of bedsteads, were curiously wrought and carved, in oak, walnut, box, and other woods, and variously painted and gilt. Ginger colour, hatched with gold, was a favourite style; but purple and crimson were also used in their decorations. Ancient documents describe these bedsteads as "beddes of tymbre." They were further enriched with devices and mottos, conspicuously placed on the panels and other parts. In the *Gentleman's Magazine* for November 1811, there is an account of a very curious bedstead, at Hinckley, in Leicestershire, which is embellished with no fewer than twenty-nine emblematical devices, every one accompanied by an appropriate motto. And in Nicholson and Burn's *History of Cumberland*, one is described as existing in the year 1777, at Nunnery,† called the Nun's bed, with this inscription,

" Mark the end, and
Yow shal never doow amis."

Henry VIII. had a "bedstede" at Hampton Court, "the postes and

* Within the writer's memory a *surveyor* lived, who had more wealth than intellect, and employed a female dependant in this manner. The miserable and unfeeling tyrant would, for hours together, make the poor creature read while he snored; and if perchance he woke and found that the woman had, from exhaustion, temporarily discontinued her vocation, would whine out, "Ah! now, Mrs. —, why don't you go on? When you leave off reading, I wake."

† Nunnery was a small house of Benedictine nuns.

head" of which were "curiouslie wrought, paynted, and gilt, having as well four bullyeons of timbre gilt, as four vanes of iron, paynted with the king's armes;"* and in an inventory of effects belonging to that monarch, in the Tower, are mentioned "foure cappes, with vanes of silver and gylte, engraven with the king's armes and rooses, for the postes of a beddstede." Bedposts frequently terminated with a plume of feathers.

Trussing-Beds were beds which packed into chests, for travelling; and, considering the frequent removals, these must have been the most convenient kind. John of Ghent seems to have always slept in such beds, as, by his will, it appears that he demised to his "most dear wife Katherine" all the beds made for his body, "called in England *trussing-beds*." And the "best chambers" of both Master Fermor and Sir Adrian Foskewe had "trussing beds."

The numerous sorts of **Bed-Hangings** will, perhaps, be better shown by extracts from testamentary documents—for most of which we shall be indebted to that interesting and valuable publication, the *Testamenta Vetusta*—than by any other plan we can suggest. Many of the bequests are anterior to the Tudor period; but as the articles were carefully transmitted through several generations, and, in various instances, so entailed as to prevent alienation, we may fairly suppose them to have been in existence at a much later date.† These accounts, it is hoped, will supply hints to the opulent: the adoption of such a style of splendid furniture would necessarily employ a vast number of persons

* For a full description of this bed, see Illustrations.

† In a former part of this section we have mentioned a very powerful inducement for these bequests—we may here notice what Sir John Cullum says on the subject. "A man could not dispose of his lands till 32d Henry VIII., which is the reason that we find testators before that time so busily employed in disposing of their personal effects, and totally silent about entailing or selling their manors, &c."

of both sexes in respectable occupations; and produce more real benefit to society, in these times of increasing wealth and population, than all the revolutions of fashion can ever effect; whilst the flimsy and tasteless materials and handicraft which now prevail, continue to be tolerated.

King Edward III.—"To our future heir (King Richard II.), son of Edward, Prince of Wales, (the Black Prince), an entire bed, marked with the arms of France and England, now in our palace at Westminster."

Edward, Prince of Wales.—"To Sir Roger de Clarendon a silk bed; to Robert de Walsham, our confessor, a large bed, of camora, with our arms embroidered at each corner, also embroidered with the arms of Hereford."

Joan, Princess of Wales, (wife of the above, and known as the Fair Maid of Kent.)—"To my dear son, the king (Richard II.), my new bed of red velvet, embroidered with ostrich feathers of silver, and heads of leopards of gold, with boughs issuing out of their mouths; to my dear son, Thomas, Earl of Kent, my bed of red camak, paied with red, and rays of gold."

Elizabeth de Burgh, Lady of Clare.—"To my daughter Bardolf my bed of green velvet."

Edward, Lord Despenser.—"To Elizabeth, my wife, my great bed of blue camaka, with griffins."

Edmond, Earl of March.—To his son, and his heirs for ever, a large bed of blue satin, embroidered with white lions and gold roses, with escutcheons of the arms of Mortimer and Ulster.

Ralph, Lord Bassett.—"Whoever shall first bear my surname and arms, according to my will, shall have the use of my great bed for life; but it shall not be alienated from him who shall bear my name and arms."

Richard, Earl of Arundel.—"To my most dear wife Philippa, a blue bed, marked with my arms, and the arms of my late wife; to my son Richard a standing-bed, called *clove*, also a bed of silk, embroidered with the arms of Arundel and Warren; to my dear son Thomas my blue bed of silk, embroidered with griffins; to my daughter Charlton my bed of red silk, which is generally at Reigate; to my daughter Margaret my blue bed, usually at London."

Sir John Cobham, Knt.—"To John Lewknor and Katherine Lewknor, a red bed, embroidered with lions; and a bed of Norwich stuff, embroidered with butterflies."

Thomas, Earl of Warwick.—"To Richard, my son and heir, my blessing, and a bed of silk, embroidered with bears and my arms."

Joane, Lady Bergavenny.—"To Sir James, son and heir of the Earl of Ormond, a bed of gold swans, with tapetter of green tapestry, with branches of flowers of divers colours; to John of Ormond, his brother, a bed of cloth of gold, with lebardes; and to Thomas Ormond, his brother, a bed of velvet, white and black paled; unto Elizabeth, his sister, a bed of blue baudekyn; to Bartholomew Brokesby, my bed of silk, black and red, embroidered with woodbine flowers of silver; and to Walter Kebell my best black bed of silk."

Robert, Lord Hungerford.—"To Robert Hungerford a bed of white velvet, embroidered, upon condition that at his death he leave it to his next heir male."

Anne, Duchess of Buckingham.—"To my son of Buckingham a bed of the Salutation of our Lady, with the hangings of the chamber of antelopes; to my son of Wiltshire, a sperver, called a bed, of red velvet, partly gold."

Thomas, Duke of Norfolk.—"To our sonne and heire apparent that shall be living at our decease, our greate hangede bedde, palyed with cloth of golde, whyte damask, and black velvet, and powdered with these two letters, **T. A.** (the initials of Thomas and Agnes, his wife.)"

The chief chamber at Hengrave had "a sperver,* (a canopy or tester,) of black velvet, embroidered with cloth of gold, double valanced, and fringed with black silk, and a call of gold over them;" the curtains were "yellow taffita sarsnet, fringed wth black silk and gold;" and in the chapel chamber was "a tester of tawncy velvet, double valanced, with Sir Thomas Kytson's and my ladye's armes; y^e valance sett wth bucks and unicorns, and fringed wth silke and golde."

"Of dolune of pure dobe's whíte,
I wol gíbe him a fether bed,
And many a pillow; and every here
Of cloth of Raynes, to slepe on softe." -- *Chaucer's Dream.*

Beds and Bedding.—Feather beds, bolsters, (sometimes described as traversins), and pillows filled with feathers and down, with mattresses and every other comfort of this kind, seem to have been as well known to, and enjoyed by the superior orders of society three centuries ago, as they are now. Directions are, however, mentioned as having been given in the reign of Henry VIII. "to examine every night the straw of the king's bed, that no daggers might be concealed;" but the authority is equivocal, and the practice an unnecessary one, as straw had been discontinued for such purposes, except by the lower classes, and the king's beds, as appears by his disbursements and inventories, were made

* This term was frequently used as a synecdoche for the whole bed.

of the most luxurious materials. Hair for stuffing mattresses, &c. was a later introduction.

The best **Blankets** were of fustian,* and the best **Sheets** of “cloth of Raynes,” (the finest kind of linen, named from the place of manufacture). In the Squire of Low Degree, we find a promise to a young lady, that

“ Your blankettes shal be of fustiane,
Your shetes shal be of cloths of Rayne,
Your head shete shal be of pery pyght,
With dyamonds set, and rubys bryght.”

Blankets of woollen cloth, and “stamyns,” (blankets of wool), are also spoken of; but the greatest varieties and elegancies of the bedding were displayed in the **Coberlets**, **Counterpoints** or **Counterpanes**, and sometimes written “panes,” of which the sorts were almost innumerable, and so costly, that Stow speaks of one being worth a thousand marks. Silks “quilted with wool,” satins, damasks, velvets, cloths of tapestry, cloths of gold, and furs, were all employed in the fabrication of these coverings, and they were also perfumed. In the chief chamber at Hengrave was a “longe twilt of crimson and taffytye sarsenet of the one side, and tawney sarsenet of the other, twilted very finely on both sides, and perfumed;” and another in the chapel chamber, of “tawney taffata

* In an inventory of the goods and chattels of Thomas Keble, Esq., sergeant-at-law, appraised by Valentine Mason, general appraiser, temp. Henry VIII., the following articles of bedding are included:—

	<i>s.</i>	<i>d.</i>
A pair of new fustians.....	13	4
A pair of old fustians	8	0
A remnant of black stamyn, $2\frac{1}{2}$ yards, at 2s.....	5	0
White millen fustian for blankets	4	0

sarsenett, embroydered all over wth twiste of yellow silke, wth the escutcheons of Sir Thomas Kytson's and my ladye's arms."

Hentzner reports, that at Hampton Court many of the counterpanes and coverlids of the beds were lined with ermine; and Lady Bergavenny bequeathed to Sir James Ormond a "pane of monyvere," or mynevere, explained to be small pieces of furs. "Spanish happers," (rugs of Spanish wool), also occur in the inventories.

Archdeacon Nares defines counterpoint, now changed to counterpane, to be "a covering for a bed, formed in regular divisions. The change of the last syllable into *pane*, probably arose from the idea of panes, or square openings, applied also to dress." That these coverlets were frequently so paned, and had for their formation the reversion,* (to use an old term), of the sumptuous dresses which then distinguished the *gentleman* from the *churl*, is confirmed by a passage in *Cymbeline*, where Imogen says

" Poor I am stale, a garment out of fashion;
And, for I am richer than to hang on the walls,
I must be ript."

Which passage Mr. Steevens thus illustrates: "clothes were not formerly, as at present, made of slight materials, were not kept in

* Coverlets are also described as being "palyed" with black velvet and white satin, furs, and other equally expensive materials. May it not be inferred that the homely adage of "cutting the garment," &c., was observed; and that when the stuff was new, and of sufficient length, it was put together in stripes; but that when old vestments were so appropriated, the pieces being small, the idea of placing them in counterpoints or counterpanes suggested itself? Whatever its origin, this, like other fashions, descended even to the cottager, in whose humble habitation counterpoints or panes are yet to be seen in the patch-work quilts, nothing behind their more splendid prototypes in the variety of forms, (we say nothing of the taste), into which they are wrought, inferior as they necessarily must be in the quality.

drawers, or given away as soon as the lapse of time or fashion had impaired their value. On the contrary, they were hung up on wooden pegs, in a room appropriated to the sole purpose of receiving them; and though such cast-off things as were composed of rich substances were occasionally *ripped* for domestic uses, (viz. mantles for infants, vests for children, and *counterpanes* for beds), articles of inferior quality were suffered to hang by the walls till age and moths had destroyed what pride would not permit to be worn by servants or poor relations." The commentator adds, that when he was a boy, he saw, at an ancient manor-house in Suffolk, one of these repositories, "which—thanks to a succession of old maids—had been preserved with superstitious reverence for almost a century and a half."

Besides such rooms, there were **Wardrobes**, formed like small four-post bedsteads, with curtains to draw, within which wearing apparel was kept from dust. Dr. Whitaker, in his History of Craven, calls these "livery-cupboards;" but his reason for so designating them does not appear, nor is there the slightest ground for the conclusion, that they were what ancient writers meant by that term. Massy oak frames, enclosed by doors, were also used for holding clothes; but **Trussing-Chests**—the invariable furniture of bed-rooms—were the usual depositories.

As appendages to the standing-beds, **Bancours**—sometimes written "bancoves"—should be noticed: they were short benches by the bedside, having embroidered cloths, called costers, hanging upon them, in the same manner as cloths were thrown over tables, and, occasionally, a dorser. But the best sleeping-rooms, and to these of course such furniture was restricted, abounded in seats of almost every kind: we find great chairs of black velvet, embroidered all over with gold; scrolled chairs, embroidered with cuts of gold upon black velvet; chairs of

tawny velvet, embroidered with bucks and unicorns; cushions of black velvet, embroidered with gold; high stools, &c. &c.

Narrow **Carpets** of tapestry or woollen cloths were used at the bedside earlier, probably, than their partial application to the floors of rooms of ceremony or state.

Cupboards set with plate added to the magnificence of these apartments, and the apparel and furniture of the **Dressing-Tables** or “boardes,” were singularly splendid: the carpet which covered Lady Kytson’s was of black velvet, laced and fringed with silver and gold, and lined with taffeta. On these “boardes” stood, or were hung on the walls immediately over them, **Looking-Glasses** or mirrors, which were few in number, and generally made of polished steel, in frames covered with velvet, enriched with metals and imitative jewels. Like pictures, they were carefully preserved by draperies. In Henry the Eighth’s bed-room at Hampton Court, there was a steel glass covered with yellow velvet; at Westminster he had “a faire great steel looking-glass, set in crimson velvet, richly embroidered with damaske pirles, with knots of blew, and a curtain of the same blew tafata, embroidered with Venice gold, and cordiauntz of the same metal;” and amongst his privy purse expenses is an item, “paied to a Frenchman for certyn loking-glasses and darte heads, iiij*li*. xiijs. iiij*d*.” The chief bed-chamber at Hengrave had a “great looking-glass,” the only room in the house where such a piece of furniture is mentioned; and at Skipton Castle there was but one looking-glass, and that not, as would be expected, in my lady’s bed-chamber, but in my lord’s.

We have before noticed the paucity of **Fires** in bed-chambers, and, indeed, in all the apartments of ancient houses. A striking illustration of this fact is exhibited in the will of Richard Byrchett, a man of some substance, who, in 1516, bequeathed to his wife “ye chambre she lyes in, and lyberte at *the fyer* in ye house.”

The **Offices** not having been treated of in the Architectural Sections of this Work, we shall merely observe, that **Kitchens** were spacious, and had usually two very large arched fire-places, with ponderous irons for spits; and that the dressers, tables, chopping-blocks, &c. were of the same massive character. The top of the kitchen-table at Haddon Hall was hollowed out into basins for kneading pastry.*

On a review of the foregoing slight sketch, it will be evident, that what we have gained in comfort and conveniency, as relates to furniture, is at least counterpoised by our loss in splendour and durability. The governing principle of ancient artisans, or rather devisors, seems to have been a desire to resist the ravages of time, more than to encourage the caprices of fashion. It must, however, be allowed, that the cleanliness of washable bed-hangings carries with it a charm beyond the magnificence of the most gorgeous materials. In this respect, calico is preferable to gold brocade, and so far only is the change advantageous; for, as regards expense, there is no amendment. The overwhelming draperies of modern times are at least equal in cost—though intrinsically almost valueless—to the sumptuous cloths of earlier days. And such must be the effect so long as upholders are allowed, by designing their works, to shape their own profits; for the sole end of all trading is “to get money.” That a decided revolution in these matters is approaching, cannot be doubted, since the higher orders of society are directing their attention to the interiors as well as the exteriors of their dwellings: the “newest pattern,” it is hoped, will not always be deemed the best, nor novelty always thought to be improvement; and the public may yet learn that **ECONOMY** is inseparable from **GOOD TASTE**.

* For the utensils then in use, see the Earl of Northumberland’s order of removal, *Illustrations*, Section VI.

SECTION VI.

Illustrations.

“ The study of antiquity, so pleasant in theory, and so useful in application, needs no farther recommendation than what itself carries.”

“ Such as speak of the study of musty records and researches into antiquity with contempt, are men of no curiosity, who are willing to take all things upon trust ; and palliate their ignorance by affecting to despise that of which they have no knowledge.”

Not to encumber the text too much with notes, and from a desire to show that his inferences are drawn from facts, and not from imagination, the author has thought it advisable to devote the last Section to Illustrations.

The following extracts will be found to contain much curious and interesting matter relating to the foregoing various subjects, on which they throw considerable light.

ILLUSTRATIONS.

Page 1.—Puritanical wars. The following account taken from the Northumberland Household-Book, lately reprinted by W. Pickering, conveys some idea of the destructiveness of the Puritans.

“ Wressil Castle continued in all its splendour till the fatal civil wars broke out in 1641: it was then garrisoned with soldiers for the parliament; and notwithstanding the Earl of Northumberland had espoused their cause, the damage he sustained there by his own party, before Michaelmas 1646, was judged to amount to a thousand pounds, in the destruction of his buildings, leads, outhouses, &c. by the garrison: their havoc of his woods, inclosures, &c. without including the losses he had sustained in the non-payments of his rents, in consequence of the contributions levied on his tenants.

“ On the decline of the king’s party, it should seem that the northern counties enjoyed some respite; but in 1648, attempts being made, or expected, from the royalists, fresh troops were sent into the north; and in May that year, Major-General Lambert ordered a small detachment of sixty men to garrison Wressil Castle, of which Major Charles Fenwick had all along continued governor for the parliament, with the entire approbation of the Earl of Northumberland.

“ About the beginning of June 1648, Pomfret Castle was seized for the king, and underwent a siege of ten months: to prevent any more surprises of this kind, a resolution was taken for demolishing all the castles in that part of England; and while the Earl of Northumberland was exerting all his influence above, to save this noble seat of his ancestors, a committee at York sent a sudden and unexpected order to dismantle it; which was executed with such precipitation and fury, that before the earl could receive notice of the design, the mischief was done.

“ The following letters, selected from a series on this subject, will show the spirit of the times, and how little respect was shown to this great nobleman by the low people, who had wrested the power into their own hands.

“ I. *A Letter to Mr. Prickett at York.*

“ “ Sir,—I am very sorrye to see the spoyle that is alreadye made of his lordship’s castle, with this forenoones work; there is fifteen men throwing downe the out-battlement; I thinke by to-morrow noone they will have gone rownd about the castle. The stones are for the most parte all mashed to pieces, and if their be not

some speedy course taken for to preserve the timber, lead, glasse, and wainscott, by taking them downe att his lordship's cost, they will be all spoyled and brooken to peeeces. I pray see if you can get an order from the committee to stay the proceedings till we can take course to preserve those things for his lordship's use: the workemen doe not looke to save any of the materiels, but take the readiest course to throw downe the wall; which they will doe inward, upon the floores and sealing, as well as outward, upon the ground. I dare say his lordship had better have given 150*l*. then these fifteen men should have done this dayes worke. Good sir, let me intreat your paines to come over as shortly as possiblye you can. In mean time my best care shall not be awanting: I have sent you a copy of the workmen's warrant. This, in great hast, from

“ ‘ Your assured true friend,

“ ‘ To serve yow,

“ ‘ WM. PLAXTON.

“ ‘ His lordship had better take down the castle att his owne charge, then suffer the spoyle that will be done by the countryemen.’

“ DIRECTION.

“ ‘ For his very friend Mr. Marmaduke Prickett, these with speede.
Leave this letter at Mr. James Blackbeards, next the Minster Gates; and
I desire it may be delivered as soon as possible may be.’

“ II. *A Letter to Mr. Potter, at Northumberland House.*

“ ‘ Sir,—Yours I received, and since I writt my last, on the same daye the commissioners sett on workmen to pull downe and deface that stately structure. They fell upon the Constable's Tower, and hath with much violence pursued the work on Thursday and Ffryday. Their agents wold showe noe care in preserveinge any of the materialls, but pitched of the stones from the battlements to the ground, and the chymneys that stood upon the lead, downe to the leades, which made breaches through the rooffe where they fell. All the battelements to the rooffe, on the ffront of the castle, (excepting the high tower over the gate,) are bett downe. What materialls could bee sav'd, Mr. Plaxton did sett on some tenants to take awaye, and laye in the barne. Believe it, sir, his lordship hath sustained very deepe losses in his house. I conceive 2000*l*. will not repaire the ruynes there; but I hope their work is at an end; for this day the Major and Mr. Plaxton are sett forward to attend

Major-General Lambert, with the Lord Generall's order to him; and, in the mean tyme, the soldiers are to hold them of, from doinge further violence to the castle, which I wish had bin done by order two dayes sooner.

“ ‘ Your true ffriende and servant,

“ ‘ W. 30 10^{bris}, 48^o.’

“ ‘ ROB. THOMSONE.

“ DIRECTION.

“ ‘ To my much honored friende,
Hugh Potter, Esquire, these I pray
present with care and speede, att
Northumberland House, London.’

“ From this 30th of December, 1648, no farther outrages were committed till the year 1650. And then, notwithstanding all the endeavours of the Earl of Northumberland to preserve it, an order was issued out for the further demolishing of Wressil Castle. The only indulgence he obtained was, that the execution of the order should be intrusted to his own stewards, and that part of the principal building should be spared, to serve for a manor-house.

“ III. *The Order for demolishing Wressil Castle.*

“ ‘ In pursuance of the orders of councell [of] state, to us directed, for the making Wresle Castle unteneable, as alsoe of a further order of the committee of militia of the county of Yorke to that purposse; these are, therefore, to require you to proceede in making the sayd castle unteneable with all speede. Which we conceave will be by throwing downe to the ground all that side wherein the hall stands, to the towre adjoyning, leaving only the south side remayning, wherein we require you alsoe, that windowes be broken forth, of eight foote breadth and height, and eight foote distance round about all that side which remaynes, and that it be downe by the 17th of May next; that the country may be secured from any danger that may happen thereby. Given under our hands, at Wresle, this 17th of Aprill, 1650.

“ ‘ PHIL. SALTMARSH,

“ ‘ CHA. FEINWICKE,

“ ‘ ED. KIR. LEWE,

“ ‘ THO. ALTHORPE.

“ ‘ You are also to throwe downe the battlements round about.’

“ DIRECTION.

“ Ffor Mr. William Plaxton, or other the
Lord Northumberland's officers at Wresle.’

“ In consequence of this order, three sides of the square, which formerly composed Wressil Castle, were entirely demolished. However, the whole south front, which was the most considerable, and contained some of the principal state rooms, still remains, and is very magnificent. It is flanked by two large square towers; and these again are mounted by circular turrets, of a smaller size; on the top of one of the turrets is still preserved the iron pan of the beacon, anciently used to alarm the country.

“ The whole building, which is of the finest masonry, still contains the great chamber or dining-room, the drawing-chamber, and the chapel, besides many of the inferior apartments. In all these the finishing and ornaments seem to be left nearly in the same state that they were at the time of this Household Book. The ceilings still appear richly carved, and the sides of the rooms are ornamented with a great profusion of ancient sculpture, finely executed in wood, exhibiting the ancient bearings, crests, badges, and devices of the Percy family, in a great variety of forms, set off with all the advantages of painting, gilding, and imagery. In the two principal chambers are small beautiful staircases, of very singular contrivance, with octagon screens, embattled at the top, and covered with very bold sculpture, containing double flights of stairs, winding round each other, after the design of Palladio.

“ The chapel appears to have been fitted up in a ruder style, and at a more early period, than the other apartments. In this the sculptured badges, &c. are still tolerably entire, and some of the painted glass unbroken. The ceiling is inscribed with the following motto, *Espérance en Dieu ma conforte*. The chapel is now used instead of the parish church, which was situate about a bow-shot from the castle. Of this, one ruined end wall only remains, in which at present hang two bells. The pulpit now stands as on a pedestal, upon the great stone altar of the chapel, and the communion is administered at a table in the middle of the room.”

Page 3.—The Convent and the Castle.

It may not be known to every reader, that “ the officers in abbeys were either supreme, as the abbot, or obediential, as all others under him. The abbot had lodgings by himself, with all officers thereunto belonging; the rest took presidency according to the statutes of their convents.

Immediately next under the abbot was the prior; though, by the way, in some convents, which had no abbots, the prior was principal, as the president in some Oxford foundations; and, being installed priors, some voted as barons in parliament,*

* The dissolution of the monastic institutions deprived twenty-six abbots and two priors of their votes as members of the upper house of parliament. — ANDREWS.

as the priors of Canterbury and Coventry; but where the abbot was supreme, the person termed prior was his subordinate, and, in his absence, in mitred abbeys, by courtesy, was saluted as the lord prior: there was also a sub-prior, who assisted the prior when he was resident, and acted in his stead when he was absent.

The great officers under these were generally six in number, as in the monastery of Croyland; and this order prevailed in most of the larger foundations: they are thus enumerated:

1. **Magister Operis**, or master of the fabric, who, probably, looked after the buildings, and took care to keep them in good repair.

2. **Elemosynarius**, or the almoner, who had the oversight of the alms of the house, which were every day distributed at the gate to the poor, and who divided the alms upon the founder's day, and at other obits and anniversaries, and, in some places, provided for the maintenance and education of the choristers.

3. **Hospitalarius**, who had care of the pietances, which were allowances, upon particular occasions, over and above the common provisions.

4. **Sacrista**, or the sexton, who took care of the vessels, books, and vestments belonging to the church; looked after and accounted for the oblations at the great altar, and other altars and images in the church, and such legacies as were given either to the fabric, or utensils; he likewise provided bread and wine for the sacrament, and took care of burying the dead.

5. **Cambrarius**, or the chamberlain, who had the chief care of the dormitory, and provided beds and bedding for the monks, razors and towels for shaving them, and part of, if not all, their clothing.

6. **Cellerarius**, or the cellarer, who was to procure provisions for the monks and all strangers resorting to the convent; viz., all sorts of flesh, fish, fowl, wine, bread, corn, malt for their ale and beer, oatmeal, salt, &c.; as likewise wood for firing, and all utensils for the kitchen. Fuller says that these officers affected secular gallantry, and wore swords like lay gentlemen.

Besides these were also,

Thesaurarius, or the burser, who received all the common rents and revenues of the monastery, and paid all the common expenses.

Precentor, or the chanter, who had the chief care of the choir service, and not only presided over the singing men, organist, and choristers, but provided books for them, paid them their salaries, and repaired the organ: he had also the custody of the seal, and kept the *liber diurnalis*, or chapter-book, and provided parchment and ink for the writers, and colours for the limners of books for the library.

Hostiliarius, or hospitiliarius, whose business it was to see strangers well entertained, and to provide firing, napkins, towels, and such like necessaries for them.

Infirmarius, who had the care of the infirmary, and of the sick monks who

were carried thither, and was to provide them physic and all necessities whilst living, and to wash and prepare their bodies for burial when dead.

Refectonarius, who looked after the hall, providing table-cloths, napkins, towels, dishes, plates, spoons, and all other necessities for it, and even servants to attend there: he had likewise the keeping of the cups, salts, ewers, and all the silver utensils whatsoever belonging to the house, except the church plate.

There were also **Coquinarius**, **Gardinarius**, and **Portarius**.

The offices belonging to the abbey were generally these:

The **Hall**, or refectory; and adjoining thereto, *locutorium*, or parlour, where leave was given for the monks to discourse, who were enjoined silence elsewhere.

Oriolium, or the oriel, was the next room, the use whereof was for monks who were rather distempered than diseased, to dine therein.

Dormitorium, the dormitory, where they all slept together.

Labatorium, generally called the landry, where the clothes of the monks were washed, and where also, at a conduit, they washed their hands.

Scriptorium, a room where the chartularius was busied in writing, especially in the transcribing of these books: 1. Ordinals, containing the rubric of their missal, and directory of their priests in service; 2. Consuetudinals, presenting the ancient customs of their convents; 3. *Troparies*; 4. Collectaries, wherein the ecclesiastical collects were fairly written. This was the ordinary business of the chartularius and his assistant monks; but they also employed themselves in transcribing the fathers and classics, and in recording historical events.

Adjoining to the scriptorium was the *Library*; which, in most abbeys, was furnished with a variety of choice manuscripts.

The **Kitchen**, with **Larder** and **Pantry** adjoining.

The abbey-church consisted of, 1. *Cloisters*, consecrated ground, as appears by the sepulchres therein. 2. **Navis Ecclesiæ**, or the body of the church. 3. **Gradatorium**, the ascent out of the former into the choir. 4. **Presbyterium**, or the choir; on the right side whereof was the stall of the abbot, with his moiety of monks; and on the left, that of the prior with his; and these, alternately, chanted the responsals in the service. 5. **Vestiarium**, or the vestry, where their copes, surplices, and other habiliments were deposited. 6. **Vaulta**, a vault, being an arched room over part of the church, which, in some abbeys, as St. Alban's, was used to enlarge the dormitory, where the monks had twelve beds for their repose.

Concameratio, being an arched room betwixt the east end of the church and the high altar, so that in procession they might surround the same, founding their practice on David's expression, "*— and so will I encompass thy altar, O Lord.*"

To the church belonged also **Cerarium**, a repository for wax candles; **Campanile**,

the steeple; *Holmandrium*, the church-yard. The remaining rooms of an abbey stood at a distance from the main structure, and were as follow :

Elemosynaria, the almonry, vulgarly the ambry, a building near or within the abbey, wherein poor and impotent persons were relieved, and maintained by the charity of the house.

Sanctuarium, or the sanctuary, wherein debtors, taking refuge from their creditors, malefactors from the judge, lived all in security.

At a distance stood the *Stables*, which were under the care and management of the *Stallarius*, or master of the horse, and the *Provendarius*, who, as his name imports, laid in provender for the horses: these were of four kinds; namely, 1. *Manni*, geldings for the saddle of the larger size; 2. *Runcini*, runts, small nags; 3. *Summarii*, sumpter-horses; 4. *Averii*, cart or plough-horses.

Besides the buildings above mentioned, there was a *prison* for incorrigible monks. The ordinary punishment for small offences was carrying the lantern; but contumacious monks were by the abbot committed to prison.

Other buildings there were, such as *Vaccisterium*, the cow-house, *Porcarium*, the swine-sty, &c.

Granges were farms at a distance, sometimes of several miles, kept stocked by the abbey, and so called “à grano gerendo.”*

Page 5.—The following list of apartments and offices, copied from Mr. Gage’s History of Hengrave, will give some idea of the arrangement of houses in the sixteenth century.

“The inventories speak of the following apartments and offices in this order.

“The *chiefè*, or queen’s chamber; y^e inner chamber to y^e cheife chamber; y^e upper garrett to y^e same; y^e chamber next to y^e *great chamber*; Mr. Payne’s chamber; y^e chapell chamber; y^e closett to y^e *chapell*; y^e chamber of y^e gate; y^e inner chamber to y^e same; Sir Thomas Cornwalleis his chamber; y^e inner chamber to y^e sayd chamber; y^e little chamber next this before; y^e chamber over y^e *winter parler*; y^e inner chamber to y^e aforesayd chamber; y^e gallery by thes chamber; y^e paynted chamber; y^e inner chamber to y^e same; y^e *longe gallerye* over y^e dyning chamber; my Ladye of Bathon her chamber; y^e inner chamber to y^e aforesaide chamber; y^e *prospect chamber*; y^e chamber under y^e prospect chamber; my Ladye Kytson her chamber; y^e inner chamber to y^e aforesaid; y^e *nurserye*; y^e mayd’s chamber; y^e little closett next to my La. Kytson’s chamber; y^e *batling chamber*; y^e entrie by my

* Sir John Hawkins’s Hist. of Music.

lady's chamber; y^e closett within y^e dyning chamber; y^e *dyning chamber*; y^e gallerye by this saide chamber; Mr. Long's chamber in y^e *lower gallerye*, y^e outward chamber to it; y^e middle chamber; y^e chamber which was Mr. Darcie's; y^e school-master's closet; y^e closet next that; y^e chappell; Mr. Mannock's chamber; y^e chamber next to y^e gate; y^e steward's chamber; y^e inner chamber to y^e sayd chamber; Mr. Singleton's chamber; y^e clarke of y^e kitchen his chamber; y^e chamber next y^e aforesaid chamber; y^e *armorie*, y^e chamber next y^e *armorie*; y^e closet by y^e wood house; y^e chamber over y^e skoringe; y^e dayrye mayd's chamber; y^e *yeomen's gallerye*, next y^e chiefe chamber; Sir Harry his chamber; y^e chamber next y^e aforesaid; y^e chamber wher Thomas Warren did lye; y^e gardener's chamber; y^e chamber over y^e brewhouse; y^e brewer's chamber; y^e porter's lodge; y^e bayle's chamber; Hoare his chamber; y^e chamber over y^e lead house; y^e beste stable chamber; y^e next stable chamber; y^e thatcher's chamber; y^e chamber under y^e aforesayd chamber; y^e gallerye at y^e tower; Mr. Darcey's closet; Mr. Darcey's bed-chamber; y^e inner chamber; y^e closett within y^e saide chamber, y^e next chamber to y^e said chamber; y^e *chamber where the musicyons play*; Wilbee's chamber; y^e keper's chamber at y^e lodge; y^e great chamber; y^e *sommer parler*; y^e *hall*; y^e entrance to y^e seller; y^e gallerye by y^e kytchen; y^e hind's hall; y^e winter parler; y^e chambers in y^e wardrope; y^e *wardrope*; y^e lynnene chamber; y^e laundrye house; y^e nether still house; y^e upper still house; y^e kitchen; y^e pastrye; y^e drye larder; y^e wett larder; y^e fyshe yard; y^e scooring house; y^e candell house; y^e slaughter house; y^e fyshe house; y^e pantrye; y^e seller under y^e pantrye; y^e outwarde seller to y^e wyne seller; y^e wyne seller; y^e dayre; y^e cheese chamber; y^e outward dayre; y^e candell chamber; y^e brewhouse; y^e backhouse; Rabye, his storehouse; y^e graneries; y^e woole chamber; y^e sadler's shopp; Miles Hunt his storehouse; my Ladye's storehouse in y^e entry by y^e hall; y^e hopp house; y^e hopp yard; y^e malt house; and y^e *Grange*, which comprises a *great* and *little hall*; the bayley's chamber, and different apartments for persons employed in husbandry; the wood yard."

Page 24.—“ Clerk of the King's Works.”

This is an ancient and very respectable office, and the above appellation is still continued to the supervisors of the works in royal palaces; but with lesser powers of authority. The Clerk of the Works was, formerly, the superior and controlling officer of all matters connected with the king's buildings. In the household establishments of the nobility, such an officer was also retained: the

nature of his duties, as well as the efficient restraint which was placed upon his expenditure, will be seen by

“ TH’ ORDOUR for him that shall be apointed Yeirely to be CLERKE
of my Lorde’s WERKES at WRESILL.*

“ FURSTE. The clerke of my lorde’s werkes at Wresill shal have laisour every Friday to rekenne with the werkemenne, and to entier in his correcking-booke all the werke donne at Wresill in the saide weke.

“ ITEM. The saide clerke of my lorde’s werkes at Wresill shall every Satterday, at afternoon, from on o’th clocke to ij. o’th clocke, bring my lord his correcking booke of the reparacions at Wresill, which makes mencion of the parcells of all werkes fynishid in the said wekes, to be paied for my lord too correcke the said parcells, that the werkemen may be paied.

“ ITEM. The said clerke of my lorde’s werkes at Wresill, shall every *Sunday* ingroice up clere the booke of my lord’s werkes, for all manier of werkes donne the weike befoire, after it be correckid the Satterday befoir by my lorde.”

After the account-book was corrected, it was to be fairly engrossed ; but before that was done, the Clerk of the Works was to take his book to my lord, to “ know his lordship’s pleasure, who his lordship woll have sett by him at the correcking of his said reparacions.” He was also to “ knowe my lord’s pleasure, who his lordship woll apointe to be by at the payment of the money of the werkes of the saide weke, to se that the poure foulkes whome shal be paied, *be truely paied.*” And further, the Clerk of the Works was to bring to account all the “ stuff” bought, what quantity was used, and what “ stuff” was saved of the old works.

Page 30.—Gardens. The following extract from Laneliam’s Letter, presents an entertaining description of the gardens of Kenilworth Castle, and exhibits a curious portrait of the picturesque of those days.

“ Unto this his honour’s exquisite appointment of a beautiful garden, an acre or more of quantity, that lieth on the north there : wherein hard along the castle-wall is reared a pleasant terrace, of a ten foot high, and a twelve broad : even under foot, and fresh of fine grass ; as is also the side thereof towards the garden, in which, by sundry equal distances, with obelisks, spheres, and white bears, all of stone, upon their curious bases, by goodly shew were set : to those two, fine arbours, redolent by sweet

* Northumberland Household Book.

trees and flowers, at each end one ; the garden plot under that, with fair allies, green by grass, even voided from the borders aboth sides, and some (for change) with sand, not light, or too soft or soily by dust, but smooth and firm, pleasant to walk on, as a sea shore when the water is availd : then, much gracified by due proportion of four even quarters : in the midst of each, upon a base, a two foot square, and high, seemly bordered of itself, a square pilaster, rising pyramidally, of a fifteen foot high : simmetrically pierced through from a foot beneath, until a two foot of the top : whereupon, for a capital, an orb of ten mehes thick : every of these, (with his base), from the ground to the top, of one whole pieee ; hewn out of hard porphery, and with great art and heed, (thinks me), thither conveyed, and there erected. Where, further also, by great cast and cost, the sweetness of savour on all sides, made so respirant from the redolent plants and fragrant herbs and flowers, in form, in colour, and quantity, so deliciously variant ; and fruit trees bedecked with apples, pears, and ripe cherries.

“ And unto these, in the midst, against the terrace, a square cage, sumptuous and beautiful, joined hard to the north wall, (that a that side gards the garden, as the garden the castle), of a rare form and excellency, was raised, in height a twenty foot, thirty long, and fourteen broad. From the ground, strong and close, reared breast high, whereat a soil of a fair moulding was couched all about : from that upward, four great windows a-front, and two at each end, every one five foot wide, as many more even above them, divided on all parts by a transome and architrave, so likewise ranging about the cage. Each window arehed in the top, and parted from other, in even distance, by flat fair bolted eolumns, all in form and beauty like, that supported a eomely cornish, couched all along upon the bole square ; whieh, with wire net, finely knit, of meshes six square, an inch wide, (as it were for a flat roof), and, likewise the spaece of every window with great cunning and comeliness, even and tight was all over strained. Under the cornish again, every part beautified with great diamonds, emeralds, rubies, and sapphires ; pointed, tabled, rok and round ; garnished with their gold, by skilful head and hand, and by toil and pencil so lively expressed, as it mought be marvel and pleasure to consider how near exeellency of art could appraoch unto perfection of nature.

“ Holes were there also, and caverns, in orderly distance and fashion, voided into the wall, as well for heat, for coolness, for roost a nights, and refuge in weather, as also for breeding when time is. More, fair, even, and fresh holly-trees, for pearching and proining, set within, toward each end one.

“ Hereto, their diversity of meats, their fine several vessels for their water, and sundry grains ; and a man, skilful and diligent, to look to them, and tend them.

“ But (shall I tell you) the silver sounded lute, without the sweet touch of hand ; the glorious golden cup, without the fresh fragrant wine ; or the rich ring with

gem, without the fair-featured finger; is nothing, indeed, in his proper grace and use: even so his honour accounted of this mansion, till he had placed their tenants according. Had it, therefore, replenished with lively birds, English, French, Spanish, Canarian, and (I am deceived if I saw not some) African. Whereby, whether it became more delightful in change of tunes and harmony to the ear, or else in difference of colours, kinds, and properties to the eye, I'll tell you if I can, when I have better bethought me.

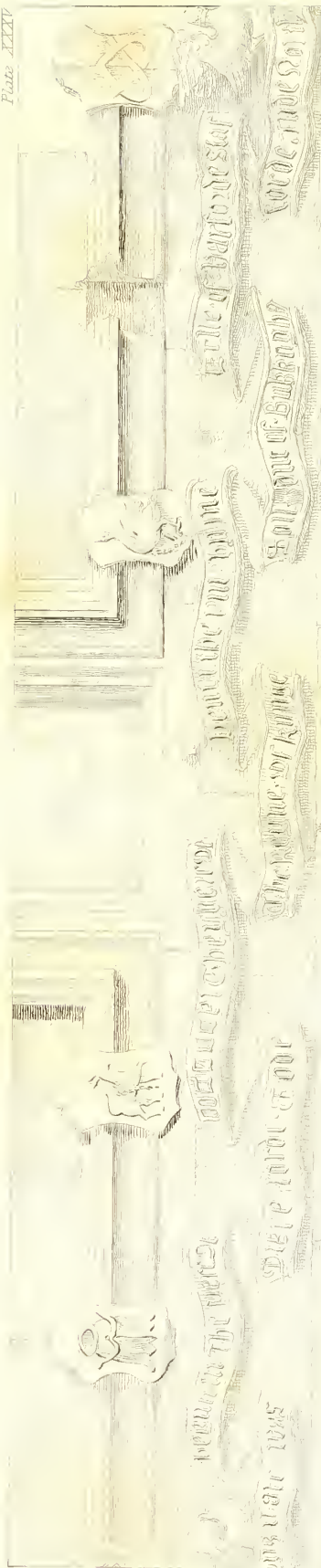
"In the centre (as it were) of this goodly garden, was there placed a very fair fountain, cast into an eight square, reared a four foot high, from the midst whereof a column up set in shape of two Athlants joined together a back half, one looking east, tother west, with their hands upholding a fair formed bowl, of a three foot over; from whence sundry fine pipes did lively distil continual streams into the receipt of the fountain, maintained still two foot deep by the same fresh falling water; wherein, pleasantly playing to and fro and round about, carp, tench, bream, and, for variety, perch and eel, fish fair liking all and large. In the top the ragged staff, which, with the bowl, the pillar, and the eight sides beneath, were all hewn out of rich hard white marble. A one side, Neptune, with his trident al fuskin triumphing in his throne, trailed into the deep by his marine horses. On another, Thetis in her chariot drawn by her dolphins: then Triton by his fishes. Here Proteus herding his sea-bulls: there Doris and her daughters solacing a sea and sands. The waves scourging with froth and foam, intermingled in place, with whales, whirlpools, sturgeons, tunnies, conchs, and wealks, all engraven by exquisite device and skill; so that I may think this not much inferior unto Phœbus gates, which, Ovid says, and peradventure a pattern to this, that Vulcan himself did cut; whereof such was the excellency of art, that the work in value surmounted the stuff, and yet were the gates all of clean massy silver."

Page 60. —Gate-House.

Gateways, as well as having badges, were in some instances ornamented with inscriptions on ribands. The entrance to Thornbury Castle is a remarkable example of the kind. The upper part, showing the manner of displaying the badges and ribands, is represented in the annexed Plate.

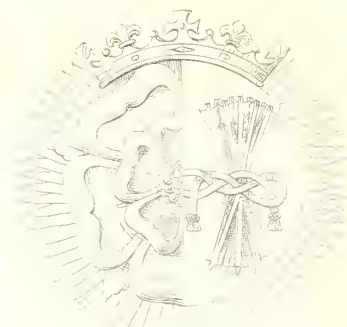
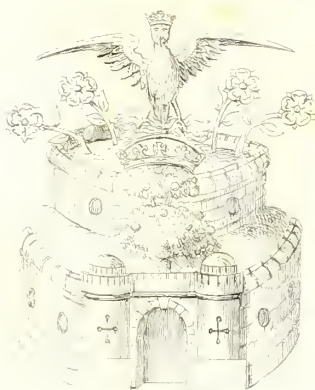
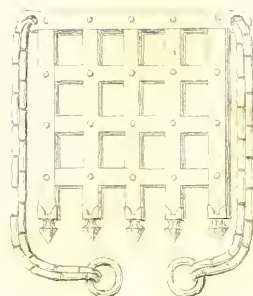
Inscription.—This Gate was begun in the yere of our Lord Godde 1521, the yere of the reyne of King Henry the VIII. by me, Edw. Duc of Buckingham, Erlle of Marfordc, Stafforde, and Northampton.

Motto.—Dorcnsabant.



DOUGLAS AVENUE





The Plate also represents two carved spandrils from the Gate-house of St. James's Palace.

Page 63.—Tudor Badges.

The subjoined Plate (page 180) represents ten of the badges mentioned by Mr. Moule; and two others which were borne by the Tudors, viz., the Maiden's Head,* belonging to the Lady Katherine Parr, for which we are indebted to Willement's "Regal Heraldry," and a Falcon, carved on the roof of the Hall at Hampton Court.

Page 73.—The Colour of Plastered Houses.

In many parts of the country, and even in London, the timbers of these houses were painted of dark colours. In the accounts of Thomas Fryer, steward of the household of Thomas Kytson, Esq., is the following entry:—"September 1574. For plastering and whitening the fore front of my Mr. his house in Coleman St. and the courte, with blacking the timber work, xlijs. vjd." (History of Hengrave.) This, though not a commendable practice, is still continued in provincial towns.

Page 76.—Gentlemen are recommended not to attempt to build from book-instruction alone.

An amusing illustration of some of the inconveniences arising out of building experiments, unassisted by professional advice, is recorded in a short biographical sketch of the eccentric author of "Sandford and Merton," by Mr. Edgeworth.†

"When Mr. Day determined to dip his unsullied hands in mortar, he bought at a stall '*Ware's Architecture*;' this he read with persevering assiduity for three or four weeks, before he began his operations. He had not, however, followed this occupation a week, before he became tired of it. Masons calling for supplies of various sorts, which had not been suggested in the great body of architecture, that he had procured with so much care, annoyed the young builder exceedingly. Sills, lintels, door and window cases, were wanting before they had been thought of and

* "This badge," Mr. Willement tells us, "does not appear to have been an entire new fancy, but to have been composed from the rose-badge of King Henry VIII. and from one previously used by this Queen's family. The house of Parr had, before this time, assumed, as one of their devices, a maiden's head, couped below the bust, vested in ermine and gold, her hair of the last, and her temples encircled with a wreath of red and white roses; and this badge they had derived from the family of Ros, of Kendal."

† "Memoirs of Richard Lovell Edgeworth, Esq., begun by himself, and concluded by his daughter, Maria Edgeworth."—Vol. i. p. 342, 2d edition, 1821.

the carpenter, to whose presence he had looked forward but at a distant period, was now summoned, and hastily set to work, to keep the masons a going. Mr. Day was deep in a treatise, written by some French agriculturist, to prove that any soil may be rendered fertile by sufficient ploughing, when the masons desired to know where he would have the window of the new room on the first floor. I was present at the question, and offered to assist my friend—no—he sat immovable in his chair, and gravely demanded of the mason, whether the wall might not be built first, and a place for the window cut afterwards. The mason stared at Mr. Day with an expression of the most unfeigned surprise. ‘Why, Sir, to be sure, it is very possible; but, I believe, Sir, it is more common to put in the window cases while the house is building, and not afterwards.’

“Mr. Day, however, with great coolness, ordered the wall to be built without any opening for windows, which was done accordingly; and the addition which was made to the house was actually finished, leaving the room, which was intended for a dressing-room for Mrs. Day, without any window whatsoever. When it was sufficiently dry, the room was papered, and for some time candles were lighted in it whenever it was used.”

Page 93.—Lord Fairfax’s Household Orders.

Order for the House Remembrance for Servants.

“That all the servants be redy upon the terras at such tymes as the strangers do come, to attend thir alightinge.

Prayers.—“That one of the chapel bells be rung before the prayers one quarter of an hour; at which summons the butler must prepare for coveringe, but not cover.

Porter.—“When prayers shall beginne, (or a very little before), the gates on all sides must be shutt and locked, and the porter must come into prayers with all the keyes; and after service is done, the gate must be opened until the usher warne to the dresser.

Butler.—“The buttler, with the yeoman of the chamber, or some other yeoman, must go to cover. The prayers done, formes and cussins, where the ladies and the rest did sit, must be removed.

Servants and Supper.—“After supper, (I mean of the servants), they must presently repaire into the dyning chamber, and there remove stooles, see what other things be necessary, and attend further directions until liveryes be served, which they must be ready for upon the warninge; and in the meane tyme let the buttler (with one to helpe him) make them ready. And let not these servants depart until

the best sort of strangers have taken their lodgings ; and the porter must locke the doores, and keep the keys.

Morning.—" Let the servants attend by seaven of the clock in the morning in the hall.

Breakfasts.—" The clerk of the kitchen must appoynt the cooks, what must be for breakfasts for the ladyes in their chambers, and likewise for the gentlemen in the hall or parlour, which must be served by eight of the clock in the morninge, and not after.

" Dinner must be ready by eleven of the clock, prayers after tenne, and the orders observed as is before said.

The Hall.—" The great chamber being served, the steward and chaplaine must sit down in the hall, and call unto them the gentlemen, if there be any unplaced above, and then the servants of the strangers, as their masters be in degree."

The Usher's Words of Directions.

" First, when they go to cover, hee must go before them through the hall, crying ' By your leaves, gentlemen, stand by.'

" The coveringe done, hee must say, ' Gentlemen and yeomen for plate.'

" Then he must warn to the dresser, ' Gentlemen and yeomen to dresser.'

" And he must attend the meat going through the hall, crying, ' By your leaves, my masters.' Likewise, he must warn for the second course, and attend it as aforesaid.

" If bread or beere be wanting on the hall table, he must call aloud at the barre, ' Bread or beere for the hall.'

" If any unworthy fellow do unmannerly sett himself down before his betters, he must take him up and place him lower."

For the Chamber.

" Let the best-fashioned and apparelled servants attend above the salte, the rest below.

" If one servant have occasion to speak to another about service att the table, let him whisper, for noyse is uncivil.

" If any servant have occasion to go forth of the chamber for any thing, let him make haste, and see that no more than twoe be absent. And for the prevention of errands, let all sauces be ready at the door ; for even one messe of mustard will take a man's attendance from the table ; but lest any thing happen unexpected, let the boy stand within the chamber door for errants. And see that your water and voyder be ready soe soon as meat is served, and sett on the table without. Have a good

eye to the board for empty dishes, and placing of others; and let not the board be unfurnished.

The Cup-board.

“ Let no man fill beere or wine but the cupboard keeper, who must make choice of his glasses or cups for the company, and not serve them hand over heade. He must also know which be for beere and which for wine; for it were a foul thing to mix them together.

“ Once again let me admonish silence, for it is the greatest part of civility.

“ Let him which doth order the table, be the last man in it [the room], to see that nothing be left behind that should be taken away.

“ Many things I cannot remember, which I refer to your good care, otherwise I should seem to write a booke hereof.”*

Page 97.—TEMPORARY HALLS.

Henry VIII., in the twelfth year of his reign, erected “ a lodging beside the towne of Guisnes, the most noble and roiall lodging that ever before was seene. For it was a palace the which was quadrant; euerie quadrant of the same palace was three hundred and twenty-eight foot long, of assise, which was in compasse thirteen hundred and twelve foot about. This palace was set on stages by great cunning and sumptuous worke.

“ The foregate of the same palacc or place, with great and mightie masonrie by sight was arched, with tower on euerie side of the same port, rered by great crafte, and embattled was the gate and tower, and in the fencsters and windowes were images resembling men of warre, readie to cast great stones. Also, the same gate or tower was set with compassed images of ancient princes, Hercules, Alexander, and other, by intrailed worke richlie limmed with goold and albine colours: and well and warilie was made over the gate lous, and inforced with battlements; and in the same gate a lodge for the porter, which there appeared, and other sumptuouslie appparelled like vnto king’s officers. By the same gate all people passed into a large court, faire and beautiful, for in this court appeared much of the outward beautie of the place, for from the first water table, to the raising or reisin peeces, were baic windowes on euerie side mixed with cleare stories curiouslie glased; the posts or moines of euerie window was gilt.

“ Thus the outward part of the palace lumined the eies of the beholders, by reason of the sumptuous worke. Also the tower of the gate (as seemed) was builded

* Notes to Northumberland Household Book.

by great masonrie, and by great engine of man's wit; for the sundrie countenances of every image that there appeared, some shooting, some casting, some readie to strike, and firing of gunnes, which shewed verie honorable. Also all the said quadrants, baies, and edifices were roially intrailed, as farre as vnto the same court apperteined. And direct against the gate was deuised a halpas; and at the entrie of the staire were images of sore and terrible countenances, all armed in curious worke of argentine. The baie of the same halpas pendant by craft of timber, and vnder it antike images of gold, inuironed with verdor of olifs cast in compasse, mounstring their countenances toward the entring of the palace. The staire of the said halpas was cast of passage by the wents of brode steps; so that from the first foot, or lowest step, anie person might without paine go vnto the highest place of the same halpas.

“ On euerie hand was their chamber doores and enterings into the chambers of the same palace, which were long and large, and well proportioned, to receive light and air at pleasure: the roofs of them, from place to place, and chamber to chamber, were seiled, and covered with cloth of silke, of the most faire and quicke inuention that before time was seene. For the ground was white ingrailed, embowed, and batoned with rich clothes of silkes, knit and fret with cuts and braids, and sundrie new casts, that the same clothes of silke shewed like bullions of fine burned gold; and the roses in losenges, that in the same roofe were in kindlie course, furnished so to man's sight, that no liuing creature might but ioy in the beholding thereof. For from the iaw peece of the said sieling (which peece was gilt with fine gold) were workes in pane paled, all the walls to the crest incountring the cleare stories, the same crest which was of large deepnesse; the worke was antike knots, with bosses, cast and wrought with more cunning than I can write, all which workes and ouerages were gilt; and to set it the more to the glorie, the flourishing bise was comparable to the rich amell.

“ Also at the foot of the same palace was another crest, all of fine set gold, whereon hanged rich and maruelous clothes of arras, wrought of gold and silke, compassed of manie ancient stories, with which clothes of arras euerie wall and chamber were hanged, and all the windowes so richly couered, that it passed all other sights before seene. In euerie chamber and euerie place conuenient were clothes of estate, great and large, of cloth of gold, of tissue, and rich embroderie, with chaires couered with like cloth, with pommels of fine gold, and great cushions of rich worke, of the Turkie making: nothing lacked of honourable furnishment. Also to the same palace was reared a chappell with two closets, the quire of the said chappell sieled with cloth of gold, and thereon fret ingrailed bent clothes of silke; all was then silke and gold. The altars of this chappell were hanged with rich reuesture of cloth of gold and tissue, embroidered with perles. Ouer the high altar

was hanged a rich canopie of marvellous greatnesse; the altar was apparelled with fine paire of candlesticks of gold, and on the altar an halpas, and thereon stood a crucifix all of fine gold, and on the same halpas stood twelve images, of the bignes of foure yeares of age, all gold.

“ All the copes and vestments were so rich as might be prepared or bought in the citie of Florens, for they were all but of one peece, so wouen for the purpose, cloth of tissue and powdered with red roses, purpled with fine gold. The orfris set with pearles and precious stones. And all the walles and deskes of this chappell were hanged with right cloth of gold, and three rich great crosses were there readie to be borne at festiual times, and basens and censers, gospellers, paxes, crewets, holic water vessels, and other ornaments, all of gold. Also in the first closet was a trauerse for the king's person, of cloth of gold, and in it his place and chaire, with cushions of cloth of gold: before the trauerse was an altar of presence, which altar was adorned with cloth of broderie, and rich pearles and precious stones, set in goldsmith's worke of fine gold. On the alter was a desk or halpas, whereon stood a patible of the crucifix of fine gold, with an image of the Trinitie, an image of the Virgin Marie, and twelve other images, all fine gold and precious stones, two paire of candlesticks of fine gold, with basens, crewets, paxes, and other ornaments.

“ The said closet was hanged with tapets embrodered with rich worke fret with pearles and stones; the roofe of the same closet was sieled with worke of inmoled, gilt with fine gold, and senoper, and bise. The second closet was for the queene's person, in which was a trauerse of rich cloth of gold, the altar so richlie apparelled, that there lacked neither pearles nor stones of riches. On the altar were twelve great images of gold, the closet hanged with cloth of gold, all other iewals missal; I suppose neuer such like were seene; and the roofe of the same closet was sciled with like worke that the king's closet was, as is before rehearsed. Also to this palace was all houses of offices, that to such an honourable court should apperteine; that is, to wit, the lord chamberlein, lord steward, lord treasurer of the household, for the comptroller, the office of greene cloth, wardrobes, iewell house, and office of household service, as eurie, pantrie, cellar, butterie, spicerie, pitcher house, larder, and poultrie, and all other offices, so large and faire, that the officers might and did maruell, as in the craft of viands, by ouens, harthes, reredorses, chimnies, ranges, and such instruments as there were ordeined.” *

Page 106.—*Female Habilliments.*

Holingshed, who is almost endless in his accounts of feasts and fine dresses, speaking of a banquet given by Henry VIII., in 1510, says, there “ entered six

* Holingshed.

ladies, wherof two were apparelled in crimsin sattin and purple, embrodered with gold, and by viniets ran floure delices of gold, with marvellous rich and strange tiers on their heads. Then two ladies in crimsin and purple, made like long slops, embrodered and fret with gold, after antike fashion: and ouer that garment was a short garment, of cloth of gold, scant to the knee, fashioned like a tabard all ouer, with double rolles, all of flat gold of damaske, fret with frised gold; and on their heads skarfs and wrappers of damaske gold, with flat pipes, that strange it was to behold. The other two ladies were in kirtels of crimsin and purple sattin, embrodered with a viniyet of pomgranats of gold, all the garments cut compasse wise, having but demie sleeves, naked down from the elbowes, and ouer their garments were botches of pleasants, rolled with crimsin velvet, and set with letters of gold, like characts, their heads rolled in pleasants and tipets like the Aegyptians, embrodered with gold. Their faces, necks, armes, and hands, couered in fine pleasants blacke: some call it Lumbardines, which is maruellous thin; so that the same ladies seemed to be Nigers or blacke Mores. Of these foresaid six ladies, the ladie Marie, sister vnto the king, was one."

At a pageant in the same year, he says there "were six ladies, all apparelled in white and greene, set and embrodered full of **H.** and **A.**, of gold, knit together with laces of gold of damaske, and all their garments were replenished with glittering spangels, gilt ouer; on their heads were bonets, all opened at the foure quarters, ouerfrised with flat gold of damaske, the orrellets were of rolles, wreathed on lampas doucke; the fassis of their head set full of new deuised fashions."

In 1515 he describes a maske where "there were foure ladies in gowns, after the fashion of Sauoie, of blew veluet, lined with cloth of gold, the veluet all cut, and mantels like tipets, knit together, all of silver; and on their heads bonets of burned gold." And another maske, in 1519, where thirty-six persons danced, "in one sute of fine greene sattin, all couered ouer with cloth of gold, vnder tied together with laces of gold, with long haire of white gold."

After a comedie, in 1520, "there entered into the chamber eight ladies in blacke veluet, bordered about with gold, with hoopes from the wast downward, and sleeues ruffed and plited at the elbow, and plaine in the midst, full of cuts, plucked out at euerie cut with fine camerike, and tired like the Aegyptians verie richlie."

Pages 110 and 111.—**Yeomen-Hangers** and **Yeomen-Bedgoers**.

Other yeomen guarded the king's robes at his removals, and were therefore called **Robe-Guards**.

The charge of the king's tent and its furniture was, more anciently, (temp. Edward IV.), in a separate department, consisting of a "master, yeomen, and

grooms of the tents.” The office of master of the tents was a post of high honour, and was continued till a later period: in the coronation procession of James I., this officer walked as a master of one of what were called the “*standing offices*.”*

The last time the yeomen-hangers and yeomen-bedgoers were called upon to perform this kind of duty, was in the year 1743, when King George II. went to Hanover, to take the command of the army. They put up the king's bed every night on the road; but the tent was not actually pitched, although they were prepared to erect and hang it properly, and place the bed.† *Broughton* the pugilist was one of the yeomen-hangers employed on that occasion.

Connected with the yeomen of the guard, and with furniture, may be mentioned the reading-desk and trussing-chests, which stood in the guard chamber at St. James's Palace. The former had a large Bible, and a Prayer-book of equal dimensions, secured to it by chains, and the day was begun by the senior yeoman on duty reading prayers and the lessons ordained for the church service. The latter contained the beds on which the yeomen on guard slept. A huge cribbage-board was, perhaps, a still more conspicuous object, and one which, from its extraordinary proportions, and constant occupation, was more likely to attract the attention of, and be remembered by visitors, when St. James's was a “show” palace.



* The “*standing offices*” were, 1. the master of the *ordnance*; 2. the master of the *wardrobe*; 3. the master of the *armory*; 4. the master of the *revels*; 5. the master of the *tents*.

† Pegge's *Curialia*.

Page 132.—*Messes.*

The subjoined extracts from the Northumberland Household Book, show that the viands were not indiscriminately shared when it was the custom for high and low to mingle at their meals.

“ Item, It is devised that from henceforthe no **Caponnes** to be boughte but oonlie for my lord’s owne mees; ande that the same capons schal be boughte for *ijd.* a-pece, leyne and fedd in the pultrye; ande the maister chambrellyn and the stewarde be servidde with capounnes if there be straungeres sitting with theme.”

“ Item, It is thoughte goode that **Chekins** be boughte for my lord’s owne meas onely, ande maister chamberleyne ande the stewarde’s meas, so that they be at an ob a-pece.”

“ Item, It is thoughte good **Hennes** be boughte from Cristynmas to Shroftide, so they be good, and at *ijd.* a-pece; ande my lorde maister chamberleyne and the steward’s meas to be syrved with theme, and noon outhere.”

“ Item, It is thoughte goode to by **Hidgions** for my lord’s meas, maister chambrelayne, and the stewarde’s meas, so they be boughte after *ijj.* for a penny.

Page 137.—“ Orders for household servantes, first devised by **John Haryngton**, in the year 1566; and renewed by John Haryngton his sonne, in 1592: the saide **John** the sonne being High Shrieve of the county of Somerset.

Imprimis, That no servant be absent from praier, at morning or evening, without lawfull excuse, to be alledged within one day after, vpon paine to forfeit for every time *2d.*

ii. Item, That none swear any othe, vppon paine for every othe *1d.*

iii. Item, That no man leave any door open that he findeth shut, vppon paine for every tyme *1d.*

iv. Item, That none of the men be in bed, from our Lady-day to Michaelmas, after 6 o’clock in the morning, nor out of bed after 10 o’clock at night; nor from Michaelmas till our Lady-day, in bed after 7 in the morning, nor out after 9 at night, without reasonable cause, on paine of *2d.*

v. That no man’s bed bee vnmade, nor fire or candle box vncleane, after 8 o’clock in the morning, on paine of *1d.*

vi. Item, directs that no nuisance shall be committed ‘in either of the courts, vppon paine of every time it shall be proved, *1d.*’

vii. Item, That no man teach any of the children any vn honest spech or othe, on paine of 4*d*.

viii. Item, That no man waite at the table without a trencher in his hand, except vppon some good cause, on paine of 1*d*.

ix. Item, That no man appointed to waite at my table bee absent that meale without reasonable cause, on paine of 1*d*.

x. Item, That if any man breake of glasse, hee shall aunswer the price thereof out of his wages; and if it be not known who breake it, the buttler shall pay for it, on paine of 12*d*.

xi. Item, The table must be covered halfe an houre before 11 at dinner, and 6 or before at supper, on paine of 6*d*.

xii. Item, That meate be ready at 11 or before at dinner, and at 6 or before at supper, on paine of 6*d*.

xiii. Item, That none be absent without leave or good cause the whole day, or any part of it, on paine of 4*d*.

xiv. Item, That no man strike his fellow, on paine of losse of service; nor revile or threaten, or provoke another to strike, on paine of 12*d*.

xv. Item, That no man come to the kitchen without reasonable cause, on paine of 1*d*., and the cook likewise to forfeit 1*d*.

xvi. Item, That none toy with the maids, on paine of 4*d*.

xvii. Item, That no man weare foule shirt on Sunday, nor broken hose or shooes, or dublett without buttons, on paine of 1*d*.

xviii. Item, That when any strainger goeth hence, the chamber must be drest vp againe within 4 howrs after, on paine of 1*d*.

xix. Item, That the hall bee made cleane every day by eight in the winter, and seaven in the sommer, on paine of him that should do it, to forfeit 1*d*.

xx. That the cowrt-gate bee shutt each meale, and not opened during dinner and supper, without iust cause, on paine the porter to forfeit for every time 1*d*.

xxi. Item, That all stayrs in the house, and other rooms that neede shall require, be made cleane on Friday after dinner, on paine of forfeiture of every on whome it shall belong vnto 3*d*.

All which sommes shal be duly paide each quarter-day out of their wages, and bestowed on the poore, or other godly vse."*

Page 151.—*Liveries*.

We have mentioned, at page 151, that the king's painters in the reign of Henry VIII. had liveries and badges. The royal architects had also liveries; and the

* *Nuga Antiquæ*.

custom was continued as late as the reign of Charles I. The subjoined warrant, under the sign-manual of King James I., directed to the Master of the Great Wardrobe, for supplying such allowances to Inigo Jones, is copied from a MS. in the British Museum.

“ Wee will and comand yō immediatlie upon the sight hereof, to deliver, or cause to be delivered, unto ō welbeloved servant Inigo Jones, whom wee have appointed to be Surveyor of ō Works, in the roome and place of Simon Basill, decasd, these pcell hereafter following for his lyverie :—That is to saie, ffive yards of broad clothe for a gowne, at twentie-six shillings eight pence the yard, one furr of budge for the same gowne, price four pounds, four yards half of baies to line the same gowne, at five shillings the yard, for furring the same gowne ten shillings, and for making the same gowne ten shillings; and farther, ō pleasure and commandement is, that yearly, from henceforth, at the feast of All Saints, yō deliver, or cause to be delivered, unto the said Inigo Jones, the like pcells for his livery, wth the furring and the making of the same, as aforesaid, during his naturall lief. And these lres, signed wth o^r own hand, shall be yō sufficient warrant, dormant, and discharge, in that behalf given under ō signet, at the palace of Westminster, the sixteenth day of March, in the thirteenth year of ō reigne, of England, France, and Ireland, and of Scotland the nine and fortith.

“ To ō right trustie and wellbeloved James Lord Hay,
Mr of our Great Wardrobe now being, and to the Mr
of the same that hereafter for the time shall be.”

A subsequent warrant directs the payment of three years' arrears :—

“ After my hearty comendacons :—Wheras there is due unto Inigo Jones, Esquire, Survey^r of his Ma^{ty} Workes, the some of thirty-eight pounds seaven shillings and sixe pence, for three yeares arreares of his lyvy out of the wardrobe, as appeareth by three severall debenters : These are therefore to will and require yō to make payment unto the said Inigo Jones, or his assignees, of the said some of thirty-eight pounds seaven shillings and sixe pence, according to his said debenters. And for soe doing this shal be yō warrant.

[Signature wanting.]

Other warrants authorise the issuing of liveries to Maximillian Poutrain, alias Colt, Master Sculptor of the Works; to John Green, Coffer-maker, &c. &c.

Page 158.—**Bed** of King Henry VIII., from an Inventory of Hampton Court.

Item, a **Bedstede**, the posts and head curiouslie wrought, painted and gilt, having as well four bullyeons of timbre gilt, as four vanes of yron painted with the king's armes; having celler, tester, double vallaunces and bases of cloth of gold tissue, and cloth of silver paned together, embroidered upon the seams with a work of purple velvet; having the king's arms, crowned with the crown imperial, within a garland upon the celar and testar; and also with roses and flours de luce, likewise crowned within the garland upon the said cloth of silver. The said celar took in length $2\frac{1}{4}$ yards, in bredth $2\frac{3}{4}$ yds. lined with yellow bucker. The double valance, every one of them, took in depth $\frac{1}{4}$ yd. with deep fringe of gold, silver, and silke. The tester, fringed upon both sides with a narrow fringe of Venice gold and silver, took in depth $1\frac{1}{4}$ yds. 3 nails, in height 3 yds., lined as aforesaid, together with three curtains, took 23 pieces of taphata, pained purple and white, garnished upon the same on both sides with passamyne, late of Venice gold, and fringed upon the edge, and at the lower part with a narrow fringe of like gold and silver; every curtain took in depth $2\frac{1}{4}$ yards.

Also a **Counterpoint** of the same taphata, embroidered with the king's arms, within a garland holden by his majesty's supporters, and four badges within garlands, likewise embroidered with cloth of gold, lozenged all over with cordauntz of Venice golde and silver, lined with purple sarcnet, took $3\frac{1}{4}$ yards square. One **Bedde**, of fustian, filled with downe, being 4 yards breadth of the same fustian, and 3 yards in length. One **Bolster**, of one breadth wide, of fustian, filled with down, and in length 3 yds. goode. Two **Pillows**, being one breadth wide, of fustian, filled with down, either of them in length $1\frac{1}{4}$ yards. Four **Quilts** of linen cloth, filled with wool, wherof three took in length 3 yards good each, and in breadth 3 yards, and the fourth $2\frac{3}{4}$ yards in length, and $2\frac{3}{4}$ yards in breadth.

Hentzner speaks of a bed at Hampton Court, and probably the foregoing is a description of that bed, "the teaster of which was worked by Anne Bullen, and presented to her husband Henry VIII."

He mentions also "a chamber [at Windsor Castle] in which are the royal beds of Henry VII. and his queen, of Edward VI., of Henry VIII., and of Anne Bullen, all of them eleven feet square, and covered with quilts shining with gold and silver."

Page 165.—**Looking-Glasses.**

In Hentzner's account of Hampton Court, he says, there is "in the hall a very clear looking-glass, ornamented with columns, and little images of alabaster."

Page 166.—A notion of the various utensils in use in the early part of the 16th century may be formed by perusing the following order for the “CARRIAGES at every REMEVALL of my Lord, where my Lord shall brek up his house from place to place.”

“FURST. Yt is ordygnede that the wardrobe stuff shall have at every remevall iij. carriages allowed, besides my lorde’s chariot; and that they shall remanynge no moir stuff, (concernyng the wardrobe, in the place wher my lorde shall remove fro), left to cary at the day of my lorde’s departour, but only the stuff that doith hange, and beddes: as to say the stuf in the chambre wher my lord and my laidy lyeth; the stuf in the chambre wher my lord dyneth; the stuf in the greate chambre; and the stuf in the chambre wher my lord makes him redy: and the beddes, with the stuf belonging them, in the chambers wher my lord’s children lieth: iij. cartes, viz. one carte for the stuf of the dynynge chambre and greate chambre, and the oather carte for the stuf in my laidy’s chambre, and in the chambre wher my lord makes him redy; with the gentilwomen stuf, and the stuf that remanes in my lorde’s chambre, conseynynge my lorde’s self; and the iij^{de} cart for such stuf remanynge in the wardrobe, which might not be remevide, nor sent before, unto my lorde’s departour.”

There was one cart appointed for the removal of the chapel furniture; and one for the apparel and furniture of the children and their servants.

It was “ordyned that the stuff of the offices followynge be joynd at every remevall to one carriage, bicaus the sellar hath but cupbord clothes, and barrell-feries; the pauntry towelles, purpaynes, coverpayns, chipping-knyffs; the buttry cannes, cupes, and cruses; and the ewry chaffers, basings, and ewers, table-clothis, ewry-clothis, napkins, carver, and sewer, towells, viz. the sellar, the pantry, the butrey, and ewry, and all the parsons’ stuff, with ther bedding, which be officers belonging to the said offices.”

There were two carriages for “the stuf of the keching, squillery, lardre, and pastrey; viz. one for the keching stuff, as spittes, pottes, pannes, traffets, raks; and pastrey stuff, as pryntes and outhur stuff; and the other carriage for the squillery-stuf, as vessell and dresser-clothes, with the ij. beddes for the four cookes to ly in; and all the parsons their apparel and outhur stuff.”

One carriage for “the stuf belonging to the bakhous, with the bed for the bakers, the bedde for the brewers, the bedde for the groom-ushers o’ th hall,” and for their apparel and other stuff.

For the attorney and the auditors of the household; the gentlemen of the household, viz. the carvers, sewers, cupbearers, and gentlemen-waiters, with their five beds, which were thus appointed—one for the attorney, one for the two auditors,

one for the two carvers, and one for two gentlemen-waiters, with all their apparel, one carriage.

For the gentlemen-ushers of my lord's chamber, yeomen-ushers of the chamber, yeomen-ushers of the hall, with their beds and other stuff, (two to a bed), one carriage.

For the dean, subdean, priests, gentlemen, and children of the chapel, with the yeomen and groom of the vestry, two carriages; one conveyed xj. beds for twenty-two persons, viz. six priests, ten gentlemen, six children, and the yeoman and groom.

For the clerk of the "foren expenses," the clerk of the works, and the clerk that hath the oversight and payment of my lord's expenses and reparations, and the clerk employed under those clerks, with their beds, and a "large standard chest for their books," one carriage.

For the head clerk of the kitchen, the clerk of the "brevements," and the clerk avener; and their beds and great standard chest for their books, one carriage.*

Page 38. — ~~Dog-Kennel~~.

The adjoining Plate explains the general arrangement of the grass-court and sunk fence in front of the kennel, more clearly than the mere Plan, Plate VIII. This kind of boundary allows a perfect view of the surrounding country, and presents no appearance of restraint: Mr. Beckford observes, that nothing tends so much to keep the dogs quiet; and Somerville directs that the court may be as open as possible, to receive

"The sun's all-cheering beams, when mild he shines,
And gilds the mountain tops. For much the pack
(Roused from their dark alcoves) delight to stretch
And bask in his invigorating ray.
Warm'd by the streaming light and merry lark,
Forth rush the jolly clan; with tuneful throats
They carol loud, and in grand chorus join'd,
Salute the new-born day. For not a'one
The vegetable world, but men and brutes
Own his reviving influence, and joy
At his approach."

Chuse.

* Northumberland Household Book.



Page 71. — **Dowry-House.**

In the description of the devices wrought in vitrified bricks in the boundary-wall of the ancient manor-house at Bermondsey, we have inadvertently, like the intelligent author of the work from which it was taken, erred in blazoning the arms of the bishopric of Winchester. The arms of that see are two keys endorsed the bows interlaced in bend, a sword interposed between them in bend sinister.*

* Gwillim's Display.



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* ERRATUM.— Page 115, for xi. shillings, read *two* shillings “a styck.”

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* ERRATUM.—Page 153, for Sir John, read *Sir James*.

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